FEB. 20, 2015 • #1351

Entertainment WEEKLY

NEIL PATRICK HARRIS GOES FULL OSCAR

HOLLYWOOD'S GOLDEN BOY *(AND FIRST-TIME HOST!)* ON THE MOVIES THAT CHANGED HIS LIFE

Plus

Who Will Win

Academy voters reveal their picks

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Contents

ENTERTAINMENT WEEKLY / **FEBRUARY 20, 2015**

Features

26 *Saturday Night Live* Austrian bodybuilders, a Paleolithic litigator, and a man living in a van down by the river: As *SNL* celebrates its 40th anniversary with a special, we rank the show's most memorable characters.

30 COVER
2015 Oscar Preview: Neil Patrick Harris
Expect singing, dancing, and a little magic when NPH hosts for the first time. To help him celebrate (and prep for) Hollywood's most glamorous night, we ask him about the movies that have changed his life. *BY ANTHONY BREZNICAN*

40 Who Will Win?
We take you deep inside our reporting process to help you make sense of it all. *BY NICOLE SPERLING*

46 Secret Ballot
Ten Academy members from nine different branches explain (anonymously) how they're casting their votes in this year's races. *BY NICOLE SPERLING*

ON THE COVER
Neil Patrick Harris photographed exclusively for EW by Robert Trachtenberg on Jan. 23, 2015, in New York City

SPECIAL-EFFECTS MAKEUP: JOSHUA TURI/DESIGNS TO DECEIVE; OSCAR STATUETTE: OSCAR ® STATUETTE © AMPAS ®

News and Columns

2 EW Unleashed!
4 Sound Bites
11 The Must List
15 News and Notes
70 The Bullseye

Reviews

50 Movies
56 TV
60 Music
62 Books
67 The Cheat Sheet

[P.] 30

FACE OFF
Special-effects makeup artist Joshua Turi (right) and assistant Mike Maddi liberate Neil Patrick Harris from the silicone prosthetic used for the cover shoot

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Photograph by **ROBERT TRACHTENBERG**

Entertainment Weekly Unleashed

FIND US ON THE WEB, TABLET, RADIO, AND MORE

(Clockwise from far left) Oscar nominees Julianne Moore, Eddie Redmayne, Reese Witherspoon, Benedict Cumberbatch, and Keira Knightley

EW.COM

And the Oscar Goes to...

Whether you are Team *Boyhood* or Team *Birdman*, prepare to raise a cocktail and toast Hollywood's biggest night. The long race for the Oscar culminates on Feb. 22 with the Neil Patrick Harris-hosted show on ABC (red-carpet arrivals begin airing at 7 p.m.). Head to ***ew.com/oscars*** for our live blog, reports from the pressroom, style galleries, best and worst moments, a winners list, and more. In the days leading up to the Academy Awards, you'll also find our deep dives into each of the Best Picture nominees. Feed your awards-show fever even further and tune in to EW Radio (Channel 105 on SiriusXM) at 8 a.m. starting Monday, Feb. 16, as we kick off Oscar week. We'll look at all the top prize contenders and review the winners and losers of years past—concluding with live coverage of the ceremony.

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Mobile

ENJOY EW ON THE GO
EW's digital edition includes bonus images and video from our cover shoot with Neil Patrick Harris and is packed with extras like movie trailers and song samples. Access to the digital edition is included for print subscribers. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

Social

PHOTO FINISH
See even more of your favorite celebrities by following us on social media (ENTERTAINMENT WEEKLY on Instagram and Facebook; @EW on Twitter). You'll find exclusive pics, including *The Walking Dead* star Norman Reedus' takeover of our Instagram account (below, top) and *Game of Thrones'* Maisie Williams and Sophie Turner hanging at EW's SAG party (bottom), and breaking news from the Academy Awards (#EWOscars).

MOORE: FRAZER HARRISON/GETTY IMAGES; REDMAYNE, KNIGHTLEY: KEVIN MAZUR/WIREIMAGE.COM (2); WITHERSPOON: JEFF VESPA/WIREIMAGE.COM; CUMBERBATCH: BEN PRUCHNIE/GETTY IMAGES; REEDUS, WILLIAMS AND TURNER: @ENTERTAINMENTWEEKLY (2)

THE WORLD WILL BE OURS
VIKINGS
NEW SEASON
FEB 19TH 10/9C
HISTORY

The Week's Best Sound Bites

"How can you speak six languages and sound like a dick in every one of them?"

—Cisco (Carlos Valdes), to Hartley (Andy Mientus), on *The Flash*

"I bring the drama and the pizza."

—Aidy Bryant, revealing what her *Real Housewives* tagline would be, on *Watch What Happens Live*

"I got my wife, I got my daughter, and I got my clothing line.... That's the reason why I didn't say anything tonight."

—Kanye West, explaining why he didn't go through with interrupting Beck's Grammy acceptance speech, to E!

"Do you want to be a babysitter or do you want to be a boss?"

—Olivia (Kerry Washington), trying to persuade her kidnapper to auction her off to the highest bidder, on *Scandal*

"Your girlfriend has a girlfriend. Add that up. Two girlfriends. It's a mathematician's dream!"

—Lucious (Terrence Howard), urging Hakeem (Bryshere Gray) to work with his girlfriend Tiana (Serayah McNeill), on *Empire*

"You were stuffy long before Stella. Do you not remember scolding that waiter at Chuck E. Cheese's for serving you from the right?"

—Jay (Ed O'Neill) to Manny (Rico Rodriguez), after he complains that a potential allergy to their dog is stuffing him up, on *Modern Family*

"[Chelsea Clinton] has always been one of my heroes because she is such a strong woman struggling so nobly with her very curly hair."

—Shoshanna (Zosia Mamet) on *Girls*

"You learn those four chords, you can tour Europe. Just ask Matchbox Twenty."

—Will (David Walton), teaching a guitar student, on *About a Boy*

"Alice, can we get a Velcro wall? I've always wanted to feel what it would be like to be held and supported...by Velcro."

—Jillian (Jillian Bell), suggesting items for the office party, on *Workaholics*

VALDES: NINO MUNOZ/THE CW; BRYANT: STEPHEN LOVEKIN/GETTY IMAGES; WEST: KEVIN MAZUR/WIREIMAGE.COM; WASHINGTON: ADAM TAYLOR/ABC; MAMET: MARK SCHAFER; O'NEILL: BOB D'AMICO/ABC; HOWARD: CHUCK HODES/FOX; WALTON: CHRIS HASTON/NBC; BELL: ADAM NEWACHECK/COMEDY CENTRAL

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AMAZING TV SHOWS AND
MIND-BLOWING MUSIC

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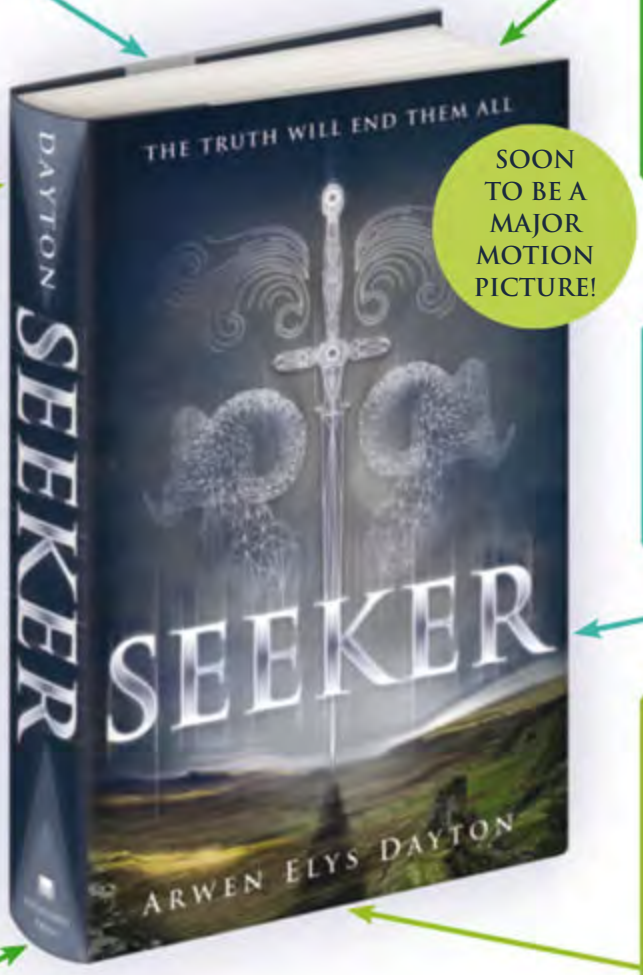
Graceling, *Daughter of Smoke and Bone*, and *Shadow and Bone*



LOVE TRIANGLES

When one boyfriend isn't enough.

FANS OF:
Team Jacob,
Team Edward,
Team Peeta,
Team Gale

TRILOGIES

When two books just won't cut it.

FANS OF:
Divergent and *Legend*

LEGACY STORIES

When your family tree is a web of lies.

FANS OF:
Game of Thrones

FAST-PACED ACTION

When you can't sleep until you know the ending.

FANS OF:
The Maze Runner

SEEKERSERIES.COM

*School Library Journal

Illustration © 2015 by Bose Collins

*The **Top 10** Things We Love This Week*

The Must List

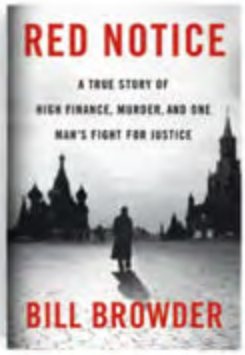
1 VIKINGS

Season 3 of the pulpy conquest epic sees Travis Fimmel's King Ragnar sailing alongside ex-wife Lagertha (the magisterial Katheryn Winnick) and getting embroiled in a war between British kingdoms. Heads will roll. *(History, Thursdays, 10 p.m.)*

Clive Standen, Travis Fimmel, and Katheryn Winnick

2 GIRLHOOD In this French-language stunner, Karidja Touré stars as Marieme, a poor Parisian teenager who refuses to let her circumstances define her. She's tough and vulnerable, clever and reckless, compassionate and cruel—in other words, utterly real. *(NR)*

3 RED NOTICE, by Bill Browder
Browder's first-hand account of international intrigue begins suspiciously in 2005 at a Moscow airport detention center. But it's when his lawyer is murdered in 2009 that the former finance executive turns into a crusader for justice (and a sworn enemy of Vladimir Putin).



4 VESTIGES & CLAWS, José González The Swedish-Argentinean classical guitarist and folkie may be best known for elegant covers, but his first new album in seven years is a spare, strikingly pretty set of originals.

VIKINGS: JONATHAN HESSION/HISTORY (4); GONZALEZ: KEVIN NIXON/*GUITARIST MAGAZINE*/GETTY IMAGES

Illustration by **JESSE LENZ**

5 FRESH OFF THE BOAT

Based on Eddie Huang's memoir of the same name, this promising comedy about a hip-hop-loving kid and his Asian-American family is an offbeat take on the classic family sitcom. *(ABC, Tuesdays, 8 p.m.)*

6 THE LEGEND OF ZELDA: MAJORA'S MASK 3D Nintendo launches its new 3DS XL with a remake of the strangest, darkest Zelda adventure ever created. Link must use a variety of masks and time-altering musical instruments to relive three pivotal days and stop the moon from destroying the world. *(Nintendo 3DS; rated E10+)*

7 MISS FISHER'S MURDER MYSTERIES On the hit Australian TV series (available on Netflix), the titular libertine slinks around 1920s Melbourne solving crimes, sipping champagne, and sleeping with whomever she bloody well pleases.

8 ELLA, by Mallory Kasdan
A twist on the classic *Eloise*, Ella's hipster-chic hotel adventures are full of modern-day trappings—from Manny, her sleeve-tatted male nanny, to Zumba classes and Wi-Fi issues. The playful illustrations, drawn by Marcos Chin, will have you checking in again and again.

9 GUITARS AND MICROPHONES, Kate Pierson
She dropped the beehive, but the B-52s' founding member remains a quirky sensation. Her exceptional solo debut was exec-produced and co-written by Sia, giving Pierson's deep-rooted new-wave sensibilities a 2015 sheen.

10 WHAT WE DO IN THE SHADOWS
Star, codirector, and *Flight of the Conchords* co-creator Jemaine Clement takes a loving bite out of the vampire genre with this mockumentary tale of ancient bloodsucking roomies living in contemporary New Zealand. *(NR)*

FRESH OFF THE BOAT: BOB D'AMICO/ABC; *THE LEGEND OF ZELDA: MAJORA'S MASK 3D*: NINTENDO; *MISS FISHER'S MURDER MYSTERIES*: NETFLIX; *ELLA*: MARCOS CHIN/VIKING/PYR; PIERSON: NOAM GALAI/WIREIMAGE.COM

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HE-MAN MAKES A SUPERHUMAN RETURN [P. 19]

News Notes

Pharrell at Clive Davis' annual pre-Grammy bash

The Grammys You Didn't See

This year's awards show was a little sleepy, right? That's because all the action happened off camera.

BY LEAH GREENBLATT

OFFICIALLY, THE GRAMMYS are 210 minutes of song, spectacle, and social-media-ready moments. (That Prince cameo? Adored! Iggy Azalea's hair? #notsomuch.) But what doesn't make the broadcast are the parties and pageantry that spread across L.A. in the week leading up to the ceremony. Don't worry—we went for you.

The Warm-up

Not all honors come with golden gramophones. Several parties early in the week, including a Feb. 3 event for Nile Rodgers, who has helmed hits for everyone from Diana Ross to Daft Punk, and ESSENCE's Black Women in Music salute to Jill Scott on Feb. 5, celebrated musical achievements with stories and songs—perhaps none better than Chaka Khan's killer "Ain't Nobody" serenade for Scott. And the Roots' Jam Sessions were just straight-up parties: Over several nights, friends including Ed Sheeran, Nick Jonas, and Queen Latifah jumped on stage to join the band. Even Jamie Foxx couldn't miss a chance to croon his "Blame It." (Where there's a will and a way and a microphone, there is always a Foxx.)

HE-MAN: ALAMY; PHARRELL: KEVIN MAZUR/WIREIMAGE.COM

(Clockwise from top left) Rita Ora and Miley Cyrus at the Clive Davis party; Kanye West and Jay Z at the Roc Nation brunch; Jason Falkner and Beck on stage at the MusiCares 2015 Person of the Year gala

▶ *The Pre-Pre-Party*

Few blowouts are bigger than the MusiCares fundraiser gala, which honored Bob Dylan on Feb. 6 with a parade of all-stars including Beck, Bruce Springsteen, Jack White, and Bonnie Raitt covering the bard's vast catalog. (God bless Willie Nelson, who halted until he could get a bigger font on the teleprompter. He's 81, people!) Former president Jimmy Carter came out to introduce the man of the night: "There's no doubt," Carter said, "that his words on peace and human rights are much more incisive and much more powerful and much more permanent than those of any President of the United States." Dylan accepted with quintessential beatnik-cat Bob-ness, delivering a lengthy discourse on the history of popular music and his place in it. "Critics have been giving me a hard time since day one," he said. "They say I can't sing. I croak." Why, he asked, don't they say the same about Tom Waits? Leonard Cohen? Lou Reed? The crowd roared. With one last salutation—"I'm gonna put an egg in my shoe and beat it"—he was off, leaving Neil Young to deliver a fiery salvo of "Blowin' in the Wind" solo.

"[BOB DYLAN'S] WORDS ON PEACE ARE MORE POWERFUL THAN THOSE OF ANY PRESIDENT OF THE UNITED STATES."
—PRESIDENT JIMMY CARTER

▶ *The Pre-Party*

Hardy souls willing to brave an epic entry process for eggs Benedict and Beyoncé sightings made their way to the Roc Nation Grammy Brunch on Saturday afternoon and were rewarded with free-flowing champagne and glimpses of Bey and Jay Z catching up over tiny doughnuts with Kanye and Kim, Rihanna, and (why not?) Michael Bolton. By nightfall, Grammy-eve events were in full swing, the biggest being the 39th annual Clive Davis gala in the Beverly Hilton ballroom, which brought out artists iconic (Smokey Robinson, Johnny Mathis, Carole King) and of-the-moment (Sam Smith, Iggy Azalea, Pharrell), as well as notables of a different kind (Al Gore, Apple CEO Tim Cook). But the music was what this A-list crowd came for. Sam Smith emerged first, asking, "Is everybody excited for tomorrow?" before adding with charming honesty, "Because I'm s---ting myself." Performances by Robinson and Mathis galvanized a room ready for nostalgic sing-alongs of songbook classics; Pharrell made them happy with "Happy." The generational mix was a bit motley, but that's the Clive party experience. And if it pleases Taylor Swift—who didn't stop hand-jiving from her seat—it's a success.

▶ *The Party*

Few attempt to socialize before the ceremony: Sunday morning is for prepping and praying. But more than a couple cocktails were imbibed between commercial breaks, and after the show, big winners Smith and Beck celebrated at the Universal Music Group party at Ace Hotel while hundreds packed Chateau Marmont for the Warner Music Group after-party. There it was time again for celebrity Tetris: Charli XCX sang on a makeshift stage in the lobby as Red Hot Chili Peppers' Anthony Kiedis and Nile Rodgers chatted and Swift strolled in with actress Jaime King. But all good (and over-capacity) things must come to an end: The L.A. Fire Department eventually arrived. The world's pop stars needed their beauty rest anyway—who else will make the hits we need for next year's ceremony? ■ *(Additional reporting by Emily Blake, Chris Lee, and C. Molly Smith)*

The 10 Most Shazam'd Moments of the Grammys

The music-discovery app was put to work during the broadcast of music's biggest night

1 **"Mr. Blue Sky"** Electric Light Orchestra and Ed Sheeran

2 **"By the Grace of God"** Katy Perry

3 **"Thinking Out Loud"** Ed Sheeran and John Mayer

4 **"Take Me to Church"** Hozier

5 **"My Heart Is Open"** Adam Levine and Gwen Stefani

6 **"I Put a Spell on You"** Hozier and Annie Lennox

7 **"FourFive-Seconds"** Rihanna, Kanye West, and Paul McCartney

8 **"Chandelier"** Sia

9 **"Only One"** Kanye West feat. Paul McCartney

10 **"Highway to Hell"** AC/DC

(From top) Gwen Stefani; Annie Lennox; Ed Sheeran

ORA AND CYRUS: LARRY BUSACCA/GETTY IMAGES; FALKNER AND BECK: KEVORK DJANSEZIAN/WIREIMAGE.COM; WEST AND JAY Z: KEVIN MAZUR/GETTY IMAGES; STEFANI: LUCY NICHOLSON/REUTERS/LANDOV; LENNOX: MICHAEL TRAN/FILMMAGIC.COM; SHEERAN: KEVIN WINTER/WIREIMAGE.COM

AFTER THE SCANDAL

5½ Reasons to Thank Amy Pascal

One of Hollywood's most powerful fell last week in the wake of Sony's hacking scandal. Amy Pascal (you'll remember the emails about Angelina Jolie and President Obama) stepped down from Sony Pictures. But before the fracas, Pascal had revolutionized the industry. —CHRIS LEE

When last December's hacking scandal unleashed a trove of embarrassing emails and crippled Sony Pictures, the word around Hollywood was that it was just a matter of time before co-chairman Amy Pascal resigned. Last week, the 56-year-old did, announcing plans to become an independent producer. She immediately closed a deal to produce the studio's *Spider-Man* reboot for 2017.

Throughout her nearly 20-year tenure at Sony, Pascal's work went largely unnoticed by most multiplex patrons. But the industry's top female executive—one of Hollywood's longest-serving backlot bosses of either gender—was renowned for being simpatico with stars and filmmaker-friendly, with an equal acumen for spotting commercial smashes and taking risky gambles on smaller movies that hauled in awards. The studio head changed the face of modern moviedom by dint of her taste, clout, and relationships. Here's why we're thanking her.

1. SHE USED HER SPIDEY SENSE

In an era when superhero franchises were an increasingly endangered species, Pascal pulled a beloved comic-book creation out of development limbo and greenlit 2002's *Spider-Man*, starring Tobey Maguire. That Sam Raimi-directed film spawned a trilogy that grossed more than $2.5 billion; it remains the most lucrative superhero series in Hollywood history.

2. SHE GOT FRESH

Erstwhile Fresh Prince of Bel-Air Will Smith shot from minor-league sitcom stardom to the top of the A list on Pascal's watch. Starting with his breakout role in 1995's *Bad Boys*, she made it her business to showcase Smith in star vehicles and many of his career-defining blockbusters, notably the $1.7 billion-grossing *Men in Black* movies.

3. SHE ESTABLISHED A BOND

The most recent James Bond reboot starring British actor Daniel Craig catapulted the venerable spy franchise to new heights. Produced and distributed by Sony under Pascal, *Casino Royale* (2006) and *Quantum of Solace* (2008) are among the biggest entries in the series' 53-year run. And 2012's *Skyfall* stands as the first Bond title to earn more than $1 billion worldwide.

4. SHE BROKE TV

With studio emphasis shifting increasingly toward television production in recent years, Pascal's department became a cultural force on the small screen, too, with such critically hailed TV hits as *Breaking Bad*, *The Blacklist*, and *Damages*.

5. SHE WENT FOR GOLD

Pascal's blockbuster bona fides may have been established through the release of such mass-appeal movies as *The Da Vinci Code* and *21 Jump Street*, but the executive demonstrated finesse with prestige films as well, putting her weight behind acclaimed fare including *Zero Dark Thirty*, *American Hustle*, *The Social Network*, and perhaps most strikingly, *Moneyball*. She gave her go-ahead to the biographical drama centered on pro-sports number crunching, but fired director Steven Soderbergh over artistic differences just before production began. She regrouped and hired *Capote* director Bennett Miller, and the movie (starring Brad Pitt and Jonah Hill) went on to earn $110 million and six Oscar nominations, including one for Best Picture.

5½. SHE AIDED (AND ABETTED) ADAM

Credit Pascal—or perhaps *blame* her—for Sony's long string of Adam Sandler hits. Since 1999, the pair's allegiance to each other has spanned some 15 films and raked in more than $2.4 billion worldwide.

Moneyball, *Skyfall*, *Men in Black*, *Breaking Bad*, and *Spider-Man*

PASCAL: KEVIN WINTER/GETTY IMAGES; *MONEYBALL*: MELINDA SUE GORDON; *SKYFALL*: FRANCOIS DUHAMEL; *MEN IN BLACK*: SAEED ADYANI; *BREAKING BAD*: URSULA COYOTE/AMC; *SPIDER-MAN*: MELISSA MOSELEY

First LOOK

Henry Cavill Is *The Man From U.N.C.L.E.*

Director Guy Ritchie proved he can make an old story new (without forcing it into a modern-day setting) with his action-packed Robert Downey Jr.-starring Sherlock Holmes movies. Now he's repeating the deft trick with *The Man From U.N.C.L.E.* (out Aug. 14), a big-screen adaptation of the '60s spy show that maintains the original's Cold War-era setting. *Man of Steel* star Henry Cavill plays CIA spook Napoleon Solo, while Armie Hammer (*The Social Network*) is KGB agent Illya Kuryakin. The unlikely duo become partners in the course of a tale that reveals the origin of the baddie-fighting United Network Command for Law and Enforcement. "The series hadn't really done the origin story—U.N.C.L.E. already existed," says producer Lionel Wigram, who also co-wrote the screenplay. "At the height of the Cold War you've got a Russian and an American working together. How did that come about?" The film's other cast members include Jared Harris (*Mad Men*), Alicia Vikander (*A Royal Affair*), and Hugh Grant, whose character, Waverly, was the U.N.C.L.E. pair's boss on the original show. But it's Hammer who seems to have done the most prep work for the movie. "I moved to the Soviet Union for six years," he deadpans. "It was time travel as well as location. The jet lag is a *killer*."
—*Clark Collis*

(From top) Henry Cavill; with Elizabeth Debicki; with Armie Hammer

DANIEL SMITH (3)

POLL

Fifty Shades of The Truth

We asked 54 people in Rockefeller Center—28 women, 26 men—about their relationship with the sultry franchise, the books from which have sold 100 million copies worldwide. Our research shows that box office figures for *Fifty Shades of Grey* are going to be just fine.

Men and women who read the books

Men and women planning to see the movie*

**We asked the folks planning on watching the movie in theaters if they were planning to lie to their friends about seeing it. Every one of them said no. (Obviously they were lying to us.)*

MASTERING THE UNIVERSE

A *He-Man* reboot has been in development hell since 2009 with no production date in sight. In the meantime—and by the power of Grayskull—the smartly bobbed warrior is showing up everywhere.

Not so fast, Skeletor!

SATURDAY NIGHT LIVE
In a September skit, Chris Pratt shone as Mattel's action figure brought to dumb, destructive, and incredibly horny life.

HONDA CR-V COMMERCIAL
He-Man nemesis Skeletor did some retro holiday-themed shilling, extolling the many virtues of the family-friendly SUV.

CHAPPIE
In a new trailer for Neill Blomkamp's upcoming sci-fi flick, our favorite hero's exploits are used to teach a robot what it means to be human.

SETH MACFARLANE'S TWITTER
Katy Perry's Super Bowl halftime entrance gave MacFarlane déjà vu over our man's main mount, Battle Cat.

ORKO: EVERETT COLLECTION; *SATURDAY NIGHT LIVE*: DANA EDELSON/NBC/NBCU PHOTO BANK/GETTY IMAGES; HE-MAN: ALAMY

RÉSUMÉ REVIEW

Alejandro G. Iñárritu

PROFESSIONAL PROFILE

Before he became the Oscar-nominated director of this year's critically lauded ***Birdman***, the 51-year-old scrubbed the decks of a transatlantic cargo ship, brought Rod Stewart to his native Mexico, and composed music for six forgettable films. Here's a look at some of the early work that helped shape Iñárritu's celebrated and unique perspective.

EXPERIENCE

DIRECTOR
1999–present

Created artistic aspects, visualized scripts, and guided the technical crew and actors in the execution of five feature films: ***Birdman*** (2014), ***Biutiful*** (2010), ***Babel*** (2006), ***21 Grams*** (2003), and ***Amores Perros*** (2000).

"When *Amores Perros* came out, I was not a film-festival goer. I was just a guy who loved films. It became very successful, but it was hard to understand where I stood at that time. But I felt that the film really touched and impacted the world."

WRITER-DIRECTOR
1995

Wrote and directed the Mexican TV pilot ***Detrás del Dinero***.

CREATIVE DIRECTOR
Early 1990s

Developed original television series, music videos, and brand identity for Channel 5 in Mexico City.

"When I was in my mid-20s, I became the creative director of a new TV channel. That's where I started exploring and writing and shooting for film. It was the best kind of training in film that I had in my life. The lighting and directing and producing and editing—all these things I learned on national TV."

COMPOSER
1986–89

Co-wrote original scores for six feature films, including ***Garra de Tigre*** (*Tiger Claw*), ***Fiera Solitaria*** (*Lonely Beast*), and ***Un Macho en el Salón de Belleza*** (*A Male in the Beauty Salon*).

"I got together with a partner to start making movie soundtracks for films—terrible films, the worst films I've ever seen. I can remember they paid us nothing. We were exploited, but I did it. I would have done it for free. It was amazing. It was a beautiful time. But the movies were really bad."

CONCERT PROMOTER
1987–89

Worked with music companies and distributors to bring international recording artists to perform in Mexico.

"There was a very tragic event where a lot of young people died and there hadn't been a rock concert in Mexico in 20 years. We brought in Rod Stewart and we were lucky that nobody was killed because the show was so full. They sold duplicate tickets and we lost control of the entrance. Rod Stewart couldn't get into the stadium because the parking lot was blocked. It was madness. And suddenly Rod Stewart arrived, he saw me, he hugged me, and he said, 'This is f---ing rock & roll, man.'"

RADIO HOST
1985–90

Hosted a popular daily show on Mexico's WFM. Interviewed rock stars and programmed music.

"From noon to 3 p.m., it was my show. I was about 20, and I knew a lot about music. That job, for me, was paradise. I needed it because it was almost like therapy, like sitting on a sofa and looking at the ceiling. I was just doing the soundtrack of my life."

SHIPMATE AND LABORER
1979–81

Scrubbed floors, greased machines, and did general maintenance aboard a cargo vessel that delivered Mexican-manufactured goods around the world.

"I went up the Mississippi River to Memphis and Baton Rouge. The first [European] port I touched was Barcelona. Two summers later on the same boat, I end up going to Morocco. My first film I shot in Mexico, my next in Memphis, and then I shot in Morocco and Barcelona. It was an unconscious kind of thing. Those places left a big impact on me."

CAR WASHER
1979

Hand-washed cars at a nonmechanized facility.

"My parents did not want me to be at home because I was bad at school, so I asked for a job, and that was my first one. I remember my record was 28 cars in one day. This was by hand, not electric. It was the human hand, the Mexican style."

EDUCATION

UNIVERSIDAD IBEROAMERICANA
B.A., Communications, 1985
Mexico City

AS TOLD TO **KEITH STASKIEWICZ**

STEFANIA D'ALESSANDRO/GETTY IMAGES

You Need to Watch *The Late Late Show*. Now.

The most compelling TV right now isn't happening on a gripping AMC drama or an edgy HBO comedy. It's happening every night at 12:37 a.m. on CBS. **BY RAY RAHMAN**

(Clockwise from top left) Andy Cohen, Brian Huskey, Alison Becker, John Legend, and John Mayer; Adam Sandler and Judd Apatow; Ben Schwartz and Adam Pally; Marion Cotillard and Sean Hayes; Whitney Cummings; Jim Gaffigan and his wife, Jeannie

SINCE THE BEGINNING of the year, *The Late Late Show* has been in transition. Its former host Craig Ferguson stepped down on Dec. 19, and new host James Corden doesn't start until March 23. In the meantime, the show has soldiered on with a rotating cast of emcees—people like Judd Apatow, John Mayer, Sean Hayes, and Whitney Cummings. The revolving door has allowed some of the strangest and most exciting things on TV to happen—because for the first time in a long while, a late-night show is giving viewers the impression that anything can happen. Simply put, there are no rules.

Each guest host puts his or her own spin on the job, but they all have one thing in common: They have nothing at stake. They aren't competing for a job, they don't have to worry about ratings, and they're allowed to bring their friends—or in some cases, family—as guests.

When comedian Jim Gaffigan hosted on Jan. 19, he brought his five children to perform a song and interviewed his wife about their babysitter. Mayer got Andy Cohen to retell a dream he had about the singer ("I think it was PG, headed toward another direction"), covered Jeff Buckley's version of "Lilac Wine" with John Legend, and had a surreal conversation with the two sharks that danced with Katy Perry at the Super Bowl. Apatow shared family photos and moderated a conversation between Lena Dunham and Adam Sandler involving Brooklyn fashion and Taylor Swift.

These unscripted moments give us exactly what we want from a talk show: surprising conversation. We get to see celebrities riff the way they might when there are no cameras. No one's guard is up, no one's plugging anything. Everyone's just...chill. It's enough to make you wonder: Why can't a talk show always be like this?

Apatow, for one, enjoys the format. "Having a lot of hosts over a short period of time is a fun oddity," he tells EW, adding that the friends-as-guests formula adds a certain unplanned magic: "I knew we would have things to talk about that other talk-show hosts wouldn't know to ask." On his second night, Apatow invited Garry Shandling and Jeff Goldblum, since he knew they were friends. "They had strange things to talk about that other people wouldn't.... I knew it wouldn't be just one person but all of us talking—a little bit like how people spoke on those shows in the '70s. And that's fun!"

ON DECK Will Arnett, Kunal Nayyar, and Thomas Lennon

Even when things haven't gone right, the show has been a blast. Case in point: Adam Pally, whose stint happened during a snowstorm without an audience or a proper set. "I don't think CBS even knows that the show aired," he says. "I kind of was like, 'Okay, I don't know what I'm doing. If I'm not going to have an audience or do a traditional talk show, I should have as much fun as I can.'"

And with just one month of unbridled fun left, here's who else you can expect to see: Thomas Lennon with "Weird Al" Yankovic and Natasha Leggero on Feb. 17; Will Arnett with Jimmy Kimmel, David Cross, and John Krasinski on Feb. 20; and Kunal Nayyar with Bob Newhart on Feb. 26. One person who won't be on, though? Apatow. "The lack of interest from Hollywood [in my guest-hosting] was resounding," he jokes. Well, Judd, we're very interested, and we'd tell that to CBS—but maybe it's better if they think we aren't watching. ■

MAYER AND GUESTS, COTILLARD AND HAYES: SONJA FLEMMING/CBS (2); SANDLER AND APATOW: MONTY BRINTON/CBS; THE GAFFIGANS: CLIFF LIPSON/CBS; SCHWARTZ AND PALLY, CUMMINGS: HEATHER WINES/CBS (2); ARNETT: BRENDON THORNE/PARAMOUNT INTERNATIONAL/GETTY IMAGES; NAYYAR: JEFFREY MAYER/WIREIMAGE.COM; LENNON: DAVID LIVINGSTON/GETTY IMAGES

When the Road to Publication Is Stranger Than Fiction

When it broke that "newly discovered" Harper Lee manuscript *Go Set a Watchman* will be published in July, questions arose about whether the famously private author—whose health, at 88, is deteriorating—truly wants the book on shelves. (Lee's lawyer told *The New York Times* that Lee is "hurt and humiliated" at the suggestion she's being taken advantage of.) As the saga unfolds, here are six curious cases of publishing consent. **—ISABELLA BIEDENHARN**

The Pale King
David Foster Wallace

Wallace left an unfinished manuscript on his desk before his 2008 suicide. His editor, Michael Pietsch, assembled the chapters into a scattered novel. Upon publication in 2011, some readers considered Pietsch a coauthor.

The Trial
Franz Kafka

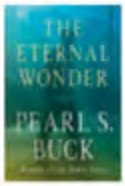
Kafka left strict instructions to burn his manuscripts upon his death in 1924—which his friend Max Brod promptly ignored. But Brod's disloyalty gave us the brilliant 1925 novel, which is much better suited to your Kindle than your kindling.

Northanger Abbey
Jane Austen

A bookseller purchased Austen's first novel in 1803 but never published it. Her brother Henry bought back the rights, and after Austen's death in 1817 the scathing and hilarious societal critique finally found its way to bookshelves.

A Moveable Feast
Ernest Hemingway

Like *The Pale King*, Hemingway's memoir of his Parisian expatriate years was molded into its final form by someone else's hands: His widow, Mary, assembled the work from his manuscripts and notes, publishing it in 1964, three years after his death.



The Eternal Wonder
Pearl S. Buck

This publication saga could be a novel itself. The manuscript mysteriously went missing from Buck's Vermont home upon her death in 1973. Nearly 40 years later, her son was notified that the pages were found in a Texas storage unit.

The Original of Laura
Vladimir Nabokov

The Russian novelist told his wife to burn this manuscript if it wasn't finished upon his death in 1977. It wasn't, she didn't, and then she died. Nabokov's son published the draft-quality novel in 2009; it garnered terrible reviews.

KEY PUBLISHED AGAINST AUTHOR'S WISHES | FINISHED BY ANOTHER PERSON | CRITICALLY ACCLAIMED

LEE: CHIP SOMODEVILLA/GETTY IMAGES

Two irresistible flavors

Fred Armisen and Josh Frank

WHO'S THAT GUY?

PORTLANDIA'S SILENT STAR

Meet **Josh Frank**. Fans of *Portlandia* will recognize the actor as just Josh, a recurring (nonspeaking) extra on the show. We let him talk.

"I've been on almost every season of *Portlandia*, and haven't said a word. At first my character was always different, but then they started calling me Josh, so I think of it as playing myself: a laid-back, quiet guy. I'm not social. I don't like parties. I'm 26, married with a daughter, and work at a hardware distribution center in Eugene, Oregon.

I took an acting class after high school—it sounded fun. The school was terrible and my instructor quit, but he opened a management company and called me one day with the perfect project. Not long after, I was filming *Portlandia*. I've heard the producers like me because I can speak without speaking. Extras have to be paid more if they have lines.

People recognize me a lot. I just say, 'That's awesome, thank you.' I do speak in real life! The producers were talking about maybe giving me a line, but I can't say anything more about that."
—As told to Jason Feifer

PORTLANDIA: IFC; SMITH: COURTESY OF JARED SMITH; TATTOO: COURTESY OF PAT BENNETT

One Tattoo to Rule Them All

We know Stephen Colbert and J.R.R. Tolkien (and, ahem, EW) inspire intense devotion, but this latest act took even us by surprise: Jared Smith, 23, had our Dec. 19 cover of Colbert as Bilbo Baggins tattooed on his leg. And it wasn't even his idea. "I thought it would make an excellent portrait tattoo," says Pat Bennett, an artist at Absolute Ink in Murfreesboro, Tenn. "I posted it to Instagram, asking if anyone was into Colbert, *The Lord of the Rings*, or both."

Smith, now sporting eight tattoos, was game. "I've always loved Gandalf," he says. "Bilbo's all right." All right?! We should hope so! But even though friends have called him "a complete idiot," Smith is unfazed. The only thing that may rattle him? Meeting Colbert himself. "I'd cry," he admits. "I'd tell him that he needs to run for president. That way I can have a president on my body."
—Eric Renner Brown

under 200 calories.

I don't like the way people are looking at us.

I better be getting paid overtime for this.

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BREAKING BIG

NAME

TARON EGERTON

AGE 25 | OCCUPATION ACTOR

Meet newcomer Taron Egerton, who transforms from everyday working-class lad to badass British spy in this month's stylish and subversive thriller *Kingsman: The Secret Service*. —NINA TERRERO

TARON EGERTON is saving the world. As movie debuts go, that's not a bad way to *meet* the world. In *Kingsman: The Secret Service* (rated R, out Feb. 13), Egerton jumps out of planes and scales walls amid a blaze of triumphant fireworks as Gary "Eggsy" Unwin, a street-smart teen who becomes the unlikely protégé of Colin Firth's sophisticated secret agent Harry Hart. Though the spectacular stunt work required for director Matthew Vaughn's irreverent spy flick was intense—"I took a massive hit to the face with a machine gun," Egerton recalls—what really challenged the 25-year-old was the flexing of an entirely different muscle.

"The accent was terribly difficult to perfect," admits the Welsh actor, who watched hours of English soaps as research for his character's inner-London working-class dialect. But he was thrilled to undergo a transformation that called for more than mere weight training—though he did that, too. "I desperately want to stretch as much as possible," he says. "I have absolutely no interest in playing the young male lead *around* which a story happens."

That's because Egerton never imagined he'd end up an actor. Instead, he fantasized about working in animation and filled pages with sketches based on his favorite cartoons. "I found them enchanting," he says. "I figured animation was my calling." It wasn't until his first play, when he appeared as a cross-dresser in a local theater production of *A Midsummer Night's Dream*, that he was convinced otherwise. "I caught the acting bug in a cocktail dress," Egerton says. "Being 15, I was so self-conscious, but I remember stepping on stage, the audience laughing, and thinking, 'Wow, this is what it's all about.'"

He applied to London's prestigious Royal Academy of Dramatic Art and, after graduating in 2012, landed a string of supporting roles on stage and TV. While some might call his rise meteoric, Egerton calls it luck. "Vaughn had an idea of what he wanted for the character, and I guess I was the nearest to what he had in mind," he says, perhaps still in disbelief. "I would have paid for the experience, but they paid me to do it." (An unexpected bonus? A tutorial in Savile Row suits: "They make you stand up a bit straighter.")

On set, Egerton gained a mentor in Firth. "When we'd break, I'd nip outside for a cigarette," recalls Egerton. "And he'd always follow me, despite not smoking himself, and we'd just talk about stuff." Including how to handle stardom, the idea of which makes Egerton a bit uneasy. But with Firth's guidance and advice from Vaughn—"He always tells me, 'Script and director, that's all you have to go on'"—he is well equipped for future projects, which include the gangster biopic *Legend* and the BBC Films war drama *Testament of Youth*. He's also been tapped to star in a biopic about Olympic ski jumper Eddie "The Eagle" Edwards, with Hugh Jackman taking on the role of his coach. And perhaps he'll find a second mentor in Jackman, whose own multihyphenate status has led to a decades-long career that keeps the industry guessing. "I don't want to look back at my career and see a string of incredibly commercial projects that don't have much heart," Egerton says. "I'm looking for things that have soul."

"I WANT TO STRETCH AS MUCH AS POSSIBLE. I HAVE NO INTEREST IN PLAYING THE YOUNG MALE LEAD *AROUND* WHICH A STORY HAPPENS."

CAMILLA MORAND/CORBIS

Chart Attack

There's no stopping runaway hit *The Girl on the Train*. **BY KAT WARD**

40,224

COPIES OF *THE GIRL ON THE TRAIN* SOLD IN ITS THIRD WEEK, UP 64% FROM ITS SECOND

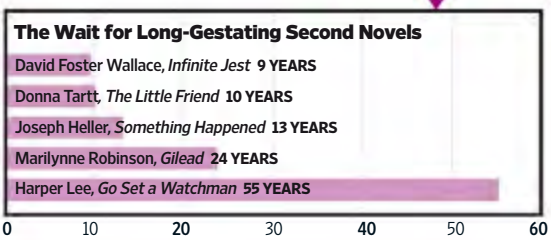
TOP HARDCOVER FICTION
WEEK ENDING FEB. 1

1. **The Girl on the Train** PAULA HAWKINS
2. **All the Light We Cannot See** ANTHONY DOERR
3. **The First Bad Man** MIRANDA JULY
4. **The Boston Girl** ANITA DIAMANT
5. **Gray Mountain** JOHN GRISHAM
6. **Redeployment** PHIL KLAY
7. **Station Eleven** EMILY ST. JOHN MANDEL
8. **Private Vegas** JAMES PATTERSON & MAXINE PAETRO
9. **Saint Odd** DEAN KOONTZ
10. **The Rosie Effect** GRAEME SIMSION

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

The world was shocked by the news that July will bring a new novel from To Kill a Mockingbird author Harper Lee, 55 years after her first. Here, other authors who left readers with long waits for their follow-ups.

The Wait for Long-Gestating Second Novels



TOP HARDCOVER NONFICTION
WEEK ENDING FEB. 1

1. **Being Mortal** ATUL GAWANDE
2. **The Life-Changing Magic of Tidying Up** MARIE KONDO
3. **Yes Please** AMY POEHLER
4. **Killing Patton** BILL O'REILLY & MARTIN DUGARD
5. **Deep Down Dark** HÉCTOR TOBAR
6. **Leaving Before the Rains Come** ALEXANDRA FULLER
7. **Pioneer Girl** LAURA INGALLS WILDER
8. **Not That Kind of Girl** LENA DUNHAM
9. **Small Victories** ANNE LAMOTT
10. **Can't We Talk About Something More Pleasant?** ROZ CHAST

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

TOP BROADCAST-TV SHOWS
WEEK ENDING FEB. 1

1. **Super Bowl XLIX** NBC
2. **The Blacklist** NBC
3. **The Big Bang Theory** CBS
4. **Blue Bloods** CBS
5. **Mom** CBS
6. **Empire** FOX
7. **American Idol** FOX
8. **Super Bowl's Greatest Commercials 2015** CBS
9. **Criminal Minds** CBS
10. **Hawaii Five-0** CBS

SOURCE: NIELSEN

The 49th Super Bowl hit record ratings with 114M viewers—and climbed higher to 121M in the game's fourth quarter.

TOP MOVIES
FEB. 6–FEB. 8

1. **The SpongeBob Movie: Sponge Out of Water** $55.4*
2. **American Sniper** $23.3
3. **Jupiter Ascending** $18.4
4. **Seventh Son** $7.2
5. **Project Almanac** $5.2
6. **Paddington** $5.2
7. **The Wedding Ringer** $4.7
8. **The Imitation Game** $4.7
9. **Black or White** $4.5
10. **The Boy Next Door** $4.1

SOURCE: RENTRAK; *DOMESTIC GROSS IN MILLIONS

The animated sponge's second film made $23M more than his debut movie's opening 11 years ago.

TOP SONGS
WEEK ENDING FEB. 2

1. **Uptown Funk!** MARK RONSON
2. **Thinking Out Loud** ED SHEERAN
3. **Sugar** MAROON 5
4. **FourFiveSeconds** RIHANNA, KANYE WEST & PAUL MCCARTNEY
5. **Take Me to Church** HOZIER
6. **Love Me Like You Do** ELLIE GOULDING
7. **Blank Space** TAYLOR SWIFT
8. **Lips Are Movin** MEGHAN TRAINOR
9. **Centuries** FALL OUT BOY
10. **Time of Our Lives** PITBULL & NE-YO

SOURCE: ITUNES

TOP ALBUMS
WEEK ENDING FEB. 2

1. **1989** TAYLOR SWIFT
2. **We Will Not Be Shaken (Live)** BETHEL MUSIC
3. **American Beauty/American Psycho** FALL OUT BOY
4. **X** ED SHEERAN
5. **Non-Fiction (Deluxe)** NE-YO
6. **Title (Deluxe)** MEGHAN TRAINOR
7. **In the Lonely Hour** SAM SMITH
8. **Handwritten** SEAN MENDES
9. **2014 Forest Hills Drive** J. COLE
10. **V** MAROON 5

SOURCE: ITUNES

THIS WEEK IN LOCAL

TOP VINYL AT WATERLOO RECORDS, AUSTIN
WEEK ENDING FEB. 7

1. **Shadows in the Night** BOB DYLAN
2. **Metamodern Sounds in Country Music** STURGILL SIMPSON
3. **No Cities to Love** SLEATER-KINNEY
4. **Lost Themes** JOHN CARPENTER
5. **Run the Jewels 2** RUN THE JEWELS
6. **Guardians of the Galaxy: Awesome Mix Vol. 1** VARIOUS ARTISTS
7. **Hozier** HOZIER
8. **Lazaretto** JACK WHITE
9. **What a Terrible World, What a Beautiful World** THE DECEMBERISTS
10. **Fear & Saturday Night** RYAN BINGHAM

SOURCE: WATERLOO RECORDS

LEE: ROB CARR/AP; TOM BRADY: REUTERS/LUCY NICHOLSON/LANDOV

THE 25 ALL-TIME BEST

AUSTRIAN BODYBUILDERS, A PALEOLITHIC LITIGATOR, AND A MAN LIVING IN A VAN DOWN BY THE RIVER: AS SATURDAY NIGHT LIVE

No. 1

Wayne and Garth *1989*

MIKE MYERS & DANA CARVEY

Myers imported the earnest cable-access host from his pre-*SNL* gig, a Canadian show called *It's Only Rock & Roll*. But it was the addition of Wayne's soft-spoken friend and cohost, Garth, that made the sketch click.

"It's Wayne's world, and then there's the loyal sidekick friend," explains Carvey, who designed Garth's look himself. "I thought glasses kind of denote that, and they probably helped me look a little younger." The decidedly un-teenage duo would pump themselves up before tapings by leaping up and down during commercial breaks, "trying to get that youthful energy." And even as the comedians got older, their characters stayed the same age: "When I was 38, [in] the second movie, there's a line that goes, 'Garth finally got pubes,'" Carvey laughs. "So I had to go to Mike, 'Well, how old do you think Garth is?'" One thing's for sure: He'll never be too old to party on.

No. 2

Sarah Palin *2008*

TINA FEY

Could we possibly pick *SNL*'s greatest political spoof ever? You betcha! Fey's riff on the vice presidential nominee was a perfect impression—and a satirical gut-punch to the media circus around Palin. And since every election has runners-up, here are our picks for...

SNL'S OTHER LOONIEST LEGISLATORS

- George W. Bush — WILL FERRELL
- Bill Clinton — PHIL HARTMAN
- Gerald Ford — CHEVY CHASE

No. 3

Stefon *2008*

BILL HADER

The giggling party boy always had the scoop on New York's hottest spots—and crazy new fads. Can you match them to their Stefon-supplied definitions?

ANSWERS BELOW

1. TEDDY GRAHAM PEOPLE
2. JEWPIDS
3. SUBWAY SLEEPING BAGS
4. HOBOCOPS

A "Jewish cupids. They just want you to meet someone nice and settle down."

B "When you're on the train and you sit between two guys in FUBU jackets."

C "Homeless RoboCops."

D "When a guy has the stumpy arms, but with the belly."

ANSWERS 1D; 2A; 3B; 4C

No. 4

TWO WILD AND CRAZY GUYS *1977*

DAN AYKROYD & STEVE MARTIN

As faux suave as their polyester shirts, Georg and Yortuk Festrunk proclaimed, "We are two wild and crazy guys." The Eastern European immigrants tried to be hepcats—but were really just about as American as borscht pie.

MYERS AND CARVEY: ALAN SINGER/NBCU PHOTO BANK/GETTY IMAGES; FEY, HADER: DANA EDELSON/NBCU PHOTO BANK/GETTY IMAGES (2); AYKROYD AND MARTIN: NBC TELEVISION/ARCHIVE PHOTOS/GETTY IMAGES

SNL CHARACTERS

*CELEBRATES ITS **40TH ANNIVERSARY** WITH A SPECIAL (FEB. 15 AT 8 P.M. ON NBC), WE RANK THE SHOW'S MOST MEMORABLE CREATIONS*

No. 5

MR. ROBINSON *1981*
EDDIE MURPHY

Murphy was still a teenager when he debuted this breakout character—a street-smart riff on Mister Rogers who taught kids important lessons about bombed-out buildings and malignant landlords ("Can you say *scum bucket*?").

No. 6 | The "D--- in a Box" Guys *2006*

ANDY SAMBERG & JUSTIN TIMBERLAKE

What happens when a music icon and a comedy genius team up to make a fake hit song? As Justin Timberlake told EW in 2007: "I remember Andy on set saying, 'No, we need bigger boxes.' [*Laughs*] Actually, we had trouble shooting it; there were so many takes where we cracked up. I knew it would be well received on the show, but I never expected it to be this phenomenon. I kept saying to Andy that this was going to be bigger than 'Lazy Sunday.' He was like, 'Well, don't jinx it.'"

No. 7

Church Lady *1986*

DANA CARVEY

Dana Carvey knows exactly what the hilarious holier-than-thou character would be doing today: "The Church Lady would absolutely still be holding down a church, and would be very lecturing and condescending if the punch bowl wasn't in the right place.... And she'd have a website. She would be the policeman of the Web, and that would just make her head explode. 'So much Satan, so little time!'"

No. 8

The Ambiguously Gay Duo *1996*

STEPHEN COLBERT & STEVE CARELL

Ace and Gary, the *are they or aren't they?* crime-fighting buddies voiced by Stephen Colbert and Steve Carell, have kept their enemies puzzled for nearly 20 years. And we may not have seen the end of them. Last year, creator Robert Smigel considered pitching the live-action movie he wrote with Colbert in 2005 to two new stars. "I thought, 'What if I went out now to Channing Tatum and Justin Bieber?'" Smigel says. "I would go to see that."

No. 9 | **MARY KATHERINE** *1995*
MOLLY SHANNON

Spastic Catholic schoolgirl Mary Katherine Gallagher wanted more than anything to be a "superstar!" Her antics spoke to the nerdy wannabe inside us all—except for the smelling-her-armpits thing. She was on her own with that.

No. 10 | **SEAN CONNERY** *1996*
DARRELL HAMMOND

Hammond reinvented the erstwhile James Bond as a foulmouthed degenerate whose uncooperative behavior on *Celebrity Jeopardy!* came at the expense of Will Ferrell's exasperated Alex Trebek...and his whore mother. (Connery's words, not ours.)

No. 11 | **MATT FOLEY** *1993*
CHRIS FARLEY

Thanks to Chris Farley's sweaty motivational speaker, we know exactly where we'd end up if we started rolling doobies. Say it with us now: Living! In a van! Down by the river!

MURPHY: NBC/PHOTOFEST; SAMBERG AND TIMBERLAKE: DANA EDELSON/NBC/NBCU PHOTO BANK/GETTY IMAGES; THE AMBIGUOUSLY GAY DUO: NBC; CARVEY: R.M. LEWIS JR./NBC/NBCU PHOTO BANK/GETTY IMAGES; SHANNON: AL LEVINE/NBC/NBCU PHOTO BANK/GETTY IMAGES; HAMMOND: MARY ELLEN MATTHEWS/NBC/NBCU PHOTO BANK/GETTY IMAGES; FARLEY: NORMAN NG FOR EDIE BASKIN/NBC/NBCU PHOTO BANK/GETTY IMAGES

No. 12

DOONEESE
2008
KRISTEN WIIG

She may not be the most fetching of the singing Maharelle sisters—what with her fivehead, snaggletooth, and baby-doll hands—but unpredictable Dooneese is certainly the most memorable of the Finger Lakes foursome. Encore!

No. 13

LINDA RICHMAN
1991
MIKE MYERS

Myers' hyperbolically accented, besequined New Yawker slung back cappuccinos as frequently as she waxed *buttah* about Barbra Streisand, whose 1992 cameo on "Coffee Talk" was so iconic that we get *verklemmt* just thinking about it.

No. 14 | Debbie Downer

2004
RACHEL DRATCH

Nothing's guaranteed to lift your spirits quite like watching this pessimist get depressed.

"The first kernel of Debbie came because I was on this trip in Costa Rica," Dratch recalls. "People were just chitchatting: 'Hey, where you from?' 'I'm from New York.' We're in this beautiful vacation spot, and someone was like, 'Oh, were you there for 9/11?' And everything screeched to a halt.... That stuck in my head."

No. 15

The Blues Brothers

1976
DAN AYKROYD & JOHN BELUSHI

Everybody needs somebody to love, and *SNL* enthusiasts found it in the too-cool-for-school, Ray-Ban'd rhythm & blues musicians Jake and Elwood Blues. In 1978 their band was even the show's musical guest—twice.

No. 16

THE NERDS
1978
GILDA RADNER & BILL MURRAY

The late, great Gilda Radner's Lisa Loopner was the queen of "The Nerds" whose "Tooooddddd" (played by Murray) was constantly trying to sneak a canoodle—in between giving her noogies, of course.

No. 17 | Amber

2002
AMY POEHLER

This raunchy reality-show contestant is on our list for...

THREE REASONS

1. She could take Leslie Knope in a fight.
2. She's rockin' one leg, bro!
3. Amy is actually just hopping on one foot.

No. 18 | Super Fans

1991
CHRIS FARLEY, ROBERT SMIGEL & MIKE MYERS

Robert Smigel created the iconic Midwestern sports enthusiasts for an improv show he did in Chicago with Bob Odenkirk, never imagining that they would end up on *SNL*. "The characters were far too provincial," Smigel remembers thinking. "No one would get it." Bill Swerski's Super Fans, often featuring George Wendt, have since appeared at Michael Jordan's jersey-retirement ceremony, kicked field goals at Soldier Field, and forever changed Chicago sports fandom by renaming Mike Ditka "Da Coach."

WIIG: DANA EDELSON/NBCU PHOTO BANK; MYERS: NORMAN NG/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; AYKROYD AND BELUSHI: ALLEVINE/NBC/NBCU PHOTO BANK/GETTY IMAGES; POEHLER: MARY ELLEN MATTHEWS/NBC/NBCU PHOTO BANK/GETTY IMAGES; RADNER AND MURRAY: NBC/NBCU PHOTO BANK/GETTY IMAGES; FARLEY, SMIGEL, AND MYERS: RAYMOND BONAR/NBCU PHOTO BANK/NBC/GETTY IMAGES

No. 19 | **BRIAN FELLOW**
1999
TRACY MORGAN

Frequently hostile and horribly unqualified to host a zoology talk show, Tracy Morgan's flamboyant interviewer made swift enemies of his animal guests and their handlers. He knew nothing about wildlife, but he did know one thing: He's Brian Fellow!

No. 20 | **UNFROZEN CAVE MAN LAWYER**
1991
PHIL HARTMAN

Simple Neanderthal Keyrock was confused by our modern world...yet he always managed to win exorbitant damages for his clients. Out there? Sure. Completely unforgettable? You bet your club.

No. 21 | **THE CULPS**
1996
WILL FERRELL & ANA GASTEYER

The painfully uncool married music teachers desperately tried to connect with students by replacing lyrics in popular songs with motivational antidrug messages. School assemblies were never so excruciating...or hilarious.

No. 22

Hans and Franz

1987
DANA CARVEY & KEVIN NEALON

Ya. You'd better not be pulling my rock-hard leg.

The bodybuilder duo just wanted to pump [*handclap*] you up! But they never did much work themselves. "It took the audience a little while to realize they were never going to lift weights," says Carvey. "They were only going to berate people. [*In Hans' voice*] 'If you doubt us, we could come to your house and stretch your flab out into the shape of a ladder, and you could crawl back down in the sewer, because that's where losers live.'"

No. 23

Donatella Versace

2001
MAYA RUDOLPH

You don't like Rudolph's gonzo interpretation of the louche, perpetually hammered fashionista, who can barely find the energy to open her eyelids all the way?

GEEETTT OOUUUUTTTT!

No. 24

Spartan Cheerleaders

1995
WILL FERRELL & CHERI OTERI

Rejected cheerleaders Craig and Arianna showed their manic school spirit at events like chess tournaments, where their caffeinated routines were rejected by the team but scored with the audience. "It's the sweetness of them that was their appeal," Lorne Michaels told EW in 2010. "Will and Cheri really rehearsed; their routines are routines. They weren't thrown together."

No. 25 | **THE SWEENEY SISTERS**
1986
JAN HOOKS & NORA DUNN

Candy and Liz made cheesy musical medleys cool again. Okay, maybe not—but their enthusiasm, charm, and impressively ruched gowns will keep these two stuck in your head long after their tone-deaf accompaniment fades away.

WRITTEN AND REPORTED BY
HILLARY BUSIS, DANIELLE NUSSBAUM, MARC SNETIKER, KEVIN P. SULLIVAN, AND AMY WILKINSON

MORGAN: MARY ELLEN MATTHEWS/NBC/NBCU PHOTO BANK/GETTY IMAGES; CARVEY AND NEALON: REGGIE LEWIS/NBC/NBCU PHOTO BANK/GETTY IMAGES; FERRELL AND OTERI, RUDOLPH: NORMAN NG/NBC/NBCU PHOTO BANK/GETTY IMAGES (2); HARTMAN: AL LEVINE/NBC/NBCU PHOTO BANK/GETTY IMAGES; FERRELL AND GASTEYER: DANA EDELSON/NBC/NBCU PHOTO BANK/GETTY IMAGES; HOOKS AND DUNN: ALAN SINGER/NBC/NBCU PHOTO BANK/GETTY IMAGES

Neil Patrick Harris photographed on Jan. 23, 2015, in New York City

Our *first* **date**, and I'm doing ALL the talking...

NEIL PATRICK HARRIS

The Host With The Most

EXPECT SINGING, DANCING, AND A LITTLE MAGIC ON FEB. 22 WHEN NPH HOSTS THE ACADEMY AWARDS FOR THE FIRST TIME. TO HELP HIM CELEBRATE (AND PREP FOR) HOLLYWOOD'S MOST GLAMOROUS NIGHT, WE MET WITH HIM AT HIS HOME IN HARLEM TO TALK ABOUT THE MOVIES THAT CHANGED HIS LIFE.

BY ANTHONY BREZNICAN

PHOTOGRAPHS BY ROBERT TRACHTENBERG

PLUS	HOW TO PRODUCE THE OSCARS	WHO WILL WIN?	OSCAR SECRET BALLOT
	P. 36	P. 40	P. 46

Sometimes Hollywood movies are a lot like home movies. The right film can take us back to bygone days in vivid focus, resurrecting long-lost memories and complicated emotions. So when Entertainment Weekly recently sat down to talk with Neil Patrick Harris, who will be hosting the Oscars for the first time on Feb. 22, we wanted to know about his favorite movies from yesteryear, the films that helped shape his sense of the world and of himself. That proved to be trickier than either of us expected.

By his own admission, the *How I Met Your Mother* and *Gone Girl* star isn't particularly nostalgic. "I think I know why," Harris says, sitting on a couch in the third-floor study of the Harlem brownstone he shares with his husband, David Burtka, and their twin son and daughter, Gideon and Harper. "I have always been in the process of filming stuff, so I don't really associate watching movies with a singular experience. I don't know if that makes any sense."

It does. When you begin appearing in plays around age 8, star in your first movie at 13 (*Clara's Heart*), and essentially grow up on TV (*Doogie Howser, M.D.*), it's hard to hold on to a sense of wonder about it all. Magic dissipates if you look at it too closely.

Magic—in the abracadabra sense—happens to be one of Harris' passions. The 41-year-old is obsessed with illusions and sleight of hand, and the walls of his study are not so much decorated as festooned with mystic memorabilia and curiosities. Already beloved on the awards-show circuit for his lively stints as emcee of two Emmy and four Tony broadcasts, Harris intends to bring his magician skills to the Oscar stage, along with his musical-theater talents, performing an original song-and-dance number called "Moving Pictures," written for the

telecast by *Frozen* songwriters Kristen Anderson-Lopez and Robert Lopez.

But the magic of watching movies...? That's not a topic Harris has at his fingertips. Ask him about the film he saw on his first date with Burtka and he's pretty sure it was a Morgan Freeman movie—maybe with Ashley Judd? "It probably speaks to the fact that we were much more involved in each other," Harris says. "I was much more interested in whether our knees were touching, or if our fingers were near the elbow rest."

That's the key: The movies that fill our lives can become a kind of treasure map, helping us reconnect with our past. It's not always the films that change us, but the people we share them with. Here, the man behind the Oscar mic shares his favorites with us. ■

(PREVIOUS SPREAD AND THIS SPREAD) STYLING: SAM SPECTOR; GROOMING: SONIA LEE/MURAD/EXCLUSIVE ARTISTS MANAGEMENT; SET DESIGN: MARIA SANTANA/ART DEPARTMENT; TUXEDO: LOUIS VUITTON; SHIRT: VALENTINO; BOW TIE: RALPH LAUREN; POCKET SQUARE: BRUNELLO CUCINELLI; SHOES: CHURCH'S; CUFF LINKS: RAVI RATAN/CUFFLINKS.COM; (THIS PAGE) *THE EMPIRE STRIKES BACK*: © & TM LUCASFILM LTD.; *ANNIE*: EVERETT COLLECTION

The Movies That Changed My Life

▲ THE EMPIRE STRIKES BACK 1980

Fade in on NPH's hometown of Ruidoso, a ski destination near the Lincoln National Forest, in the middle of New Mexico. "There was one movie theater. Up on a hill. Looked like a castle," Harris says. It was here that he formed his earliest movie memory, with *The Empire Strikes Back*. "I remember being conflicted about Han Solo being frozen in the carbonite chamber. And it ended that way! And he wasn't freed from that!" he says. Kids aren't comfortable with cliff-hangers. "But I was also very excited by the Ewoks in [*Return of the Jedi*]," he adds. "So I enjoyed the resolution there."

◀ ANNIE 1982

Like magic, musical theater takes up significant real estate in NPH's heart. His first stage role was Toto in a 1983 grade-school production of *The Wizard of Oz*, and he went on to win a Tony for *Hedwig and the Angry Inch*. "My interest in musicals started with *Annie*," he says. "I loved the Aileen Quinn movie version, with Albert Finney [as Daddy Warbucks]. I guess that spoke to small-town me and wanting to maybe someday get to the big city and do something bigger. I wasn't an orphan, thankfully. But I loved that that small story turned into a much larger adventure."

THE GOONIES 1985 ▶

"I was a bit obsessed with *Goonies*," Harris says. "I really wanted to be a Goonie. That shaped my being in a Scooby-Doo-ish kind of way. Knowing that theoretically, if you could find the right map, that under your house were potential catacombs that led to waterslides that led to pirate ships—I liked that notion." He remembers crafting his own treasure map by running a lit match along the edge of paper to make it look old and weathered. "I used to do that in history class," he says. "I didn't have to really know the history, but if I made a cool map that had burnt edges, I'd still get an A for creativity."

▲ **CLUE** 1985

Adapted from the board game, the movie has obvious appeal for a guy who wrote his 2014 memoir, *Choose Your Own Autobiography*, as, yes, a choose-your-own-adventure book. "I knew the movie was coming out and that it had multiple endings, and when you went to the theater, it would say whether it was ending A, B, or C," Harris says. "I was just infatuated with the idea that you could see the movie and it would be different sometimes. I think that's the movie I've seen the most ever. When I'm overly stressed and I need to refocus my sensibilities, I usually watch that. It makes me find my happy place."

IT'S A WONDERFUL LIFE 1946 ▶

The Frank Capra holiday staple reminds Harris of his mother—and not just because the family would gather each Christmas and cry their way through it. James Stewart's George Bailey is a hero because he sacrifices for his friends, family, and neighbors. That's what Harris' mom, Sheila, did for him, dropping her law career to move to L.A. when he decided he wanted to be an actor. "She's one of the most selfless people you'll ever meet," Harris says. "She worked tirelessly for my brother and me. She is a pretty exquisite mom."

THE GOONIES: WARNER BROS./EVERETT COLLECTION; *CLUE*: PARAMOUNT/EVERETT COLLECTION; *FERRIS BUELLER'S DAY OFF*: EVERETT COLLECTION

"Ferris was always cooler than I ever imagined I could be. I loved how he tried to beat the system in a clever way, and his longing for adventure."
NEIL PATRICK HARRIS

▲ **FERRIS BUELLER'S DAY OFF** 1986

For kids in the 1980s, Matthew Broderick seemed like the cool older brother who might actually talk to you. Harris and his real-life big brother, Brian, bonded over Broderick and share an affection for this school-skipping comedy directed by John Hughes. "Ferris was always cooler than I ever imagined I could be," Harris says. "I loved how he tried to beat the system in a clever way, and his longing for adventure. In fact, I think there is a lot of Ferris Bueller in my interpretation of [*How I Met Your Mother*'s] Barney Stinson."

How to Produce the Oscars

DYNAMIC DUO **CRAIG ZADAN AND NEIL MERON**, WHO ARE BACK TO MASTERMIND A THIRD TELECAST THIS YEAR, SHARE WHAT THEY'VE LEARNED ABOUT ENGINEERING THE ACADEMY AWARDS.

BY ANTHONY BREZNICAN

••• The show's too long. There's not enough entertainment between awards. Too few celebrities attend. Viewers feel like they're left out of the party...

Producing the Oscar telecast always means coming up with new fixes for old problems. Neil Meron and Craig Zadan (known for the Best Picture winner *Chicago* and their TV specials, including *Peter Pan Live!*) are now the first team in 16 years to run the show three times in a row. With their 2013 telecast, hosted by Seth MacFarlane, viewership rose 3 percent to 40.3 million and skyrocketed 11 percent in the coveted 18-to-49 demographic. They topped that last year with Ellen DeGeneres' second run as emcee: Ratings climbed 6 percent, with 43 million viewers. It was the most watched entertainment broadcast in 10 years.

How did Meron and Zadan do it? For starters, they watched four decades of past shows and discovered...that many of the problem areas were connected.

LESSON 1

MOVE SETS, NOT STARS

A major contributor to the length of the show, the duo realized, was that it took people an eternity to get to the microphone—up to 40 seconds. There was more walking at the Oscars than in a *Lord of the Rings* movie. "A lot of it had to do with the set, with staircases," Zadan says. "Women in gowns and high heels cannot walk down a staircase without putting their lives in jeopardy." Now presenters stand close to center stage and the scenery moves to reveal them just before they begin speaking. Acting nominees tend to be in the front seats, while contenders from the technical categories—previously stuck in the back rows—are rotated in and out of balcony boxes beside the stage when their category is up. "It gives them face time," Zadan says. "And when they win, they are on stage in seconds."

> "Women in gowns cannot walk down without putting
> CRAIG ZADAN

LESSON 2

KEEP STARS ENTERTAINED

With time saved, Meron and Zadan squeezed in more performances, which made it easier for them to pack the theater with additional stars—a combination of performers and celebs who want to attend just for fun. "If the talent is going to be sitting there, they are going to see a good show," says Meron. "They are going to be entertained. They won't be bored. There is going to be a lot of stuff that will engage the audience."

(Above) Neil Meron and Craig Zadan at last year's Oscar rehearsals; (right) Zadan and Meron

Photographs by **ART STREIBER**

and high heels a staircase their lives in jeopardy."

LESSON 3

STAY FAST AND LOOSE

Zadan and Meron have worked to move the action off the stage and into the crowd, with bits like last year's "Oscar selfie" and the mid-show pizza delivery. They also embrace mistakes. Yes, John Travolta garbling his introduction of Idina Menzel ("Adele Dazeem"!) was awkward, but it was unforgettable television. And even DeGeneres' selfie, from a planning perspective, was a failure. "The joke as originally scripted was that Ellen was going to come down and see Meryl Streep and she was going to gather people around to take a selfie with Meryl," says Meron. "Ellen said in the script, 'You know, Meryl, my arm isn't long enough, so will you stand up and take the picture of the group?' with Meryl Streep getting up and being *out* of the picture. That was the joke." Instead, Bradley Cooper ("who had long arms," Meron notes) grabbed the phone and snapped the famous shot. It wasn't what anyone expected but, Meron says, "that is what creates an Oscar moment."

◀ **COCOON** 1985

"As an adult person, I'm remarkably nonemotional about things like the passing of time, death, new chapters, or the loss of old chapters," Harris says. Why? He shrugs. "I'm part robot?" But Ron Howard's sci-fi drama about residents in an old-age home who discover alien pods that rejuvenate them and promise eternal life made him cry like no other film ever has. "My grandfather passed away, and I remember going to the movies and seeing *Cocoon* and being really upset and breaking down in the middle of it and having to excuse myself."

▲ **TO KILL A MOCKINGBIRD** 1962

Harris named his daughter after author Harper Lee, who wrote the classic on which this movie was based. Harris' dad, Ronald, is an attorney, and Gregory Peck's Atticus Finch is both the ultimate father and the ultimate lawyer. "I look up to my dad. He's a man who cares about morals and truth and justice," Harris says. "Plus, Boo Radley scared the s--- out of me. It was a legal drama, a mystery thriller, and a horror movie all rolled into one." As it turns out, Boo Radley has been nominated this year. "How so?" Harris asks, then gasps when reminded that Robert Duvall, a Best Supporting Actor nominee for *The Judge*, played the recluse in *Mockingbird*. "Wow, that's right! That's crazy," he says. "You may have given me an Oscar joke!"

PRODUCERS: AUGUST (2); *COCOON*: 20TH CENTURY FOX/EVERETT COLLECTION; *TO KILL A MOCKINGBIRD*: LEO FUCHS

Lisa Genova,
Author

Kristen Stewart,
Actor

Sandy Oltz,
Early-Stage Advisor

Julianne Moore,
Actor

MADE a MOVIE
to Inspire Hope & Ignite Change
IN THE FIGHT TO WIPE OUT
ALZHEIMER'S DISEASE.
Join us at
alz.org/mybrain
The Women of
"Still Alice"
Maria Shriver,
Executive Producer
Pam Koffler,
Producer
Dr. Maria Carrillo,
Chief Science Officer
Elizabeth Gelfand Stearns,
Co-Producer
alzheimer's association
THE BRAINS BEHIND SAVING YOURS.™

DID YOU KNOW? Since 1929, no Best Director nominee has won for a movie

Who Will Win?

EVER WONDER HOW EW PREDICTS THE OSCAR WINNERS? THIS YEAR WE TAKE YOU DEEP INSIDE OUR REPORTING PROCESS TO HELP YOU MAKE SENSE OF IT ALL.

BY NICOLE SPERLING

DATA RESEARCH BY JAKE PERLMAN & KEVIN P. SULLIVAN

EW PICK **BOYHOOD**

Best Picture

••• *Boyhood*...*Birdman*. *Birdman*... *Boyhood*. Which one comes out on top? For weeks ***Boyhood*** was the front-runner, sweeping critics' groups and bagging a Golden Globe. No one was shocked when the show-business saga ***Birdman*** won at the Screen Actors Guild Awards. But then it cleaned up with both the Producers and the Directors Guilds, and suddenly *Boyhood* was no longer the shoo-in. If we judged purely by statistics, we'd have to pick *Birdman*. A *Boyhood* win would be the biggest upset since 1995, when *Braveheart* unseated *Apollo 13* after winning only one guild prize (for writing). And the thing is...we think it could happen. Between the British Academy of Film naming *Boyhood* Best Picture and our own polling of Academy members, we believe Richard Linklater's indie epic will be the quiet rebel that steals the show.

OSCAR PREDICTABILITY INDEX

BEST PICTURE

AWARDS WON

- GOLDEN GLOBES
- PRODUCERS GUILD OF AM
- SCREEN ACTORS GUILD
- BRITISH ACADEMY OF FILM & TELEVISION ARTS
- CRITICS' CHOICE
- N.Y. FILM CRITICS
- L.A. FILM CRITICS
- CHICAGO FILM CRITICS
- TORONTO FILM FESTIVAL

FUN FACT Million Dollar

OSCAR PREDICTABILITY INDEX

BEST DIRECTO

AWARDS WON

- GOLDEN GLOBES
- DIRECTORS GUILD OF AM
- BRITISH ACADEMY OF FILM & TELEVISION ARTS
- CRITICS' CHOICE
- N.Y. FILM CRITICS
- L.A. FILM CRITICS
- CHICAGO FILM CRITICS

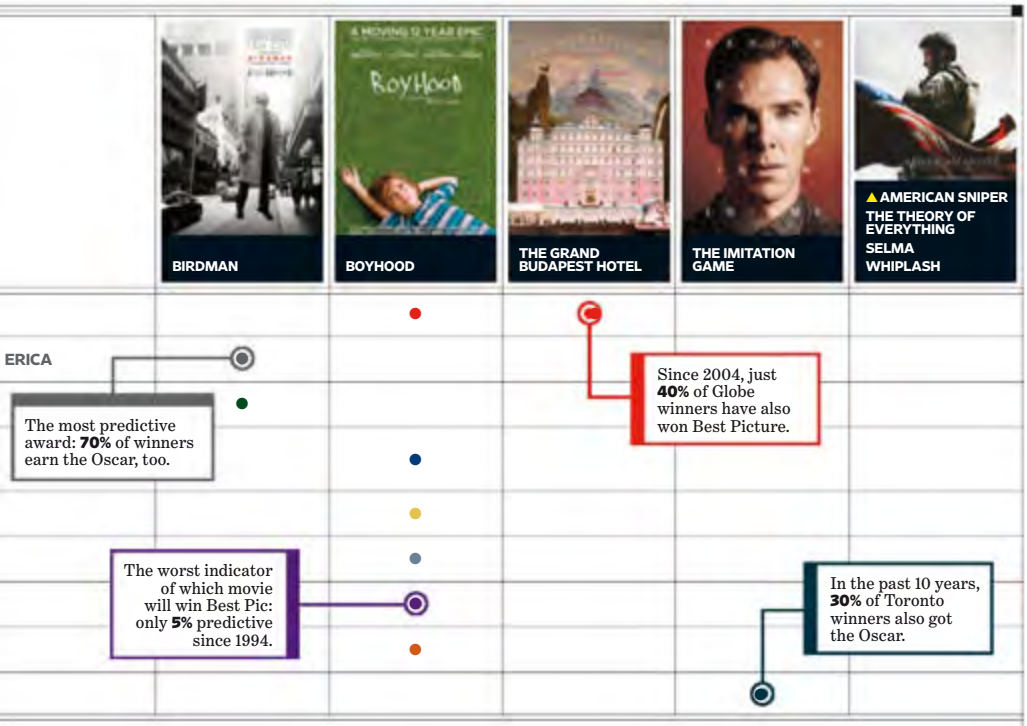
FUN FACT In the past films did not

RANKING THE RACE

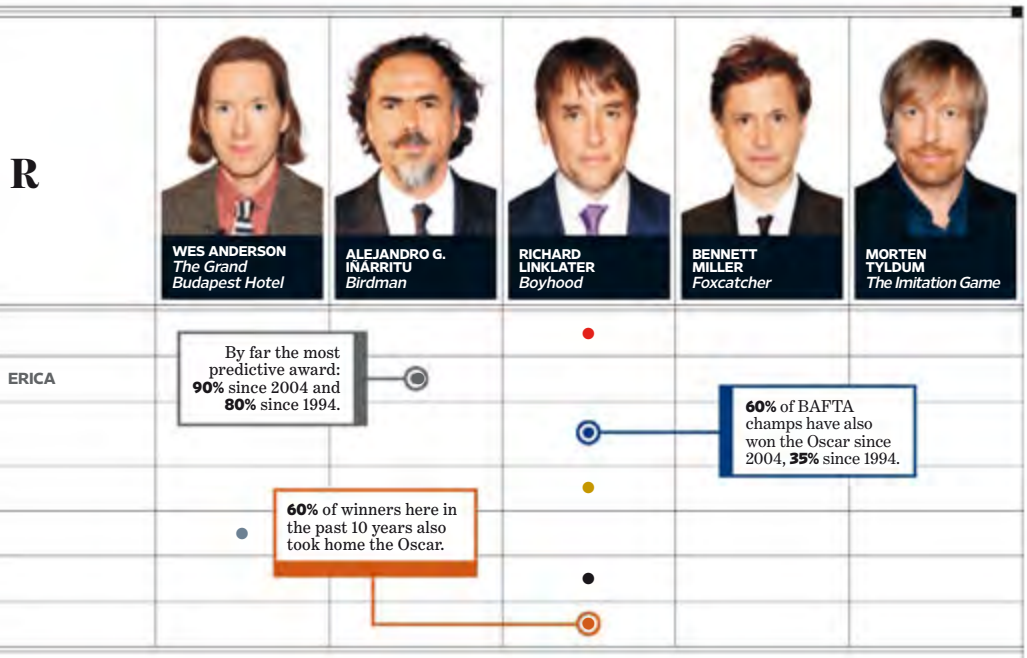
BEST PICTURE	1 / BOYHOOD	2 / BIRDMAN
BEST DIRECTOR	1 / ALEJANDRO G. IÑÁRRITU	

Icon by **MATT LEHMAN**

that wasn't also nominated for Best Picture.



Baby (2004) and **Braveheart** (1995) both won the Best Picture Oscar without having previously won any of the above awards.



20 years, 70 percent of Best Director winners have also won Best Picture. Since 1994 there have been only six directors whose also win Best Picture, including **Ang Lee**, whose movies *Brokeback Mountain* and *Life of Pi* both lost.

Best Director

••• The 2015 Oscar race has been as confounding as *Birdman*'s final scene—especially when it comes to the directing category. Our bet is that Oscar voters are going to honor both their favorite films by splitting Best Picture and Best Director. This has happened 24 times in the Academy Awards' 86-year history, though it's occurred more often in the past decade, most recently in 2014, when Alfonso Cuarón won for *Gravity* and *12 Years a Slave* claimed Best Picture. This year, *Boyhood*'s Richard Linklater took home the Golden Globe and a series of critics' awards, but the Directors Guild prize, which is the most reliable indicator of Oscar glory, went to **Alejandro G. Iñárritu**. It will be a photo finish, but we believe that the Academy will reward technical bravura over unobtrusive innovation, and Iñárritu will edge out Linklater.

▼ **EW PICK**
ALEJANDRO G. IÑÁRRITU *BIRDMAN*

3 / **THE GRAND BUDAPEST HOTEL** 4 / **AMERICAN SNIPER** 5 / **THE IMITATION GAME** 6 / **WHIPLASH** 7 / **SELMA** 8 / **THE THEORY OF EVERYTHING**
(Birdman) 2 / **RICHARD LINKLATER** *(Boyhood)* 3 / **WES ANDERSON** *(The Grand Budapest Hotel)* 4 / **MORTEN TYLDUM** *(The Imitation Game)* 5 / **BENNETT MILLER** *(Foxcatcher)*

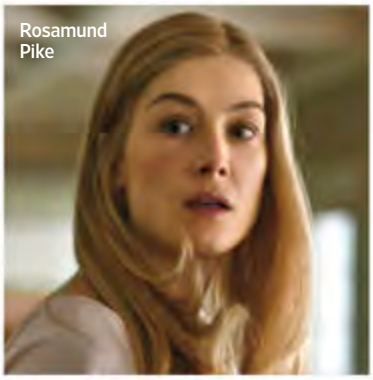
OSCAR STATUETTE: OSCAR ® STATUETTE © AMPAS ®; *BOYHOOD*: MATT LANKES; ANDERSON: ASTRID STAWIARZ/GETTY IMAGES; INARRITU: BARRY KING/FILMMAGIC.COM; LINKLATER: JASON LAVERIS/FILMMAGIC.COM; MILLER: CINDY ORD/GETTY IMAGES; TYLDUM: MARK DAVIS/GETTY IMAGES; *BIRDMAN*: EMMANUEL LUBEZKI

DID YOU KNOW? Only three films have won the Big Five Academy Awards (Picture, Director, Actress, Actor, and Screenplay—Original or Adapted): *It Happened One*

Best Actress

▲ **EW PICK** **JULIANNE MOORE** *STILL ALICE*

••• From the very first screenings of *Still Alice* in September, this race has been **Julianne Moore**'s to lose. Her performance as a linguistics professor battling early-onset Alzheimer's is subtle, devastating, beautiful—everything we've come to expect from her. She won the Golden Globe and SAG awards, making her a statistical near lock for Oscar victory. And having lost the Academy's top prize four times before, she is also benefiting from a feeling among voters that she is long overdue. Nothing stands in her way. Not previous Best Actress winner Marion Cotillard, who was a late-breaking entrant for her turn as a laid-off factory employee fighting to save her job in the Belgian film *Two Days, One Night*. Not Rosamund Pike, so deliciously wicked and complex as a rich girl–turned–spurned wife–turned–conniving revenge-seeker in *Gone Girl*. Not Felicity Jones, forceful yet tender as Stephen Hawking's first wife in *The Theory of Everything*. And not Reese Witherspoon—another previous champ in this category—who so convincingly captured the pain of a woman lost in her own grief in *Wild*. Get ready to watch Moore claim what's hers.



Rosamund Pike

OSCAR PREDICTABILITY INDEX

BEST ACTRESS

MARION COTILLARD *Two Days, One Night*

AWARDS WON

GOLDEN GLOBES

SCREEN ACTORS GUILD

BRITISH ACADEMY OF FILM & TELEVISION ARTS

CRITICS' CHOICE

N.Y. FILM CRITICS

L.A. FILM CRITICS

CHICAGO FILM CRITICS

Only **30%** predictive since 1994; none of these women won here.

FUN FACT In 2009 **Kate Winslet** won two Golden Globes, one for *The Reader*, the role that won her the *lead*-actress Oscar for supporting actress.

OSCAR PREDICTABILITY INDEX

BEST ACTOR

STEVE CARELL *Foxcatcher*

AWARDS WON

GOLDEN GLOBES

SCREEN ACTORS GUILD

BRITISH ACADEMY OF FILM & TELEVISION ARTS

CRITICS' CHOICE

N.Y. FILM CRITICS

L.A. FILM CRITICS

CHICAGO FILM CRITICS

The least predictive body (**35%** since 1994) crowned Timothy Spall this year.

Tom Hardy won for this group, which has been **60%** predictive since 2004.

FUN FACT In 2003 **Adrien Brody** won the Oscar for Best Actor for

RANKING THE RACE

BEST ACTRESS 1 / **JULIANNE MOORE** *(Still Alice)* 2 / **ROSAMUND PIKE** *(Gone Girl)* 3 / **REESE WITHERSPOON** *(Wild)* 4 / **MARION COTILLARD** *(Two Days,*

BEST ACTOR 1 / **MICHAEL KEATON** *(Birdman)* 2 / **EDDIE REDMAYNE** *(The Theory of Everything)* 3 / **BRADLEY COOPER** *(American Sniper)* 4 / **BENEDICT**

Night (1934), *One Flew Over the Cuckoo's Nest* (1975), and *The Silence of the Lambs* (1991).

FELICITY JONES *The Theory of Everything*

JULIANNE MOORE *Still Alice*

ROSAMUND PIKE *Gone Girl*

REESE WITHERSPOON *Wild*

For lead actress, the Globes are the most predictive: **90%** since 2004.

SAG has crowned **70%** of Oscar victors in this category.

At **60%** since 2004, it's the best bellwether of the critics' groups.

Best Actress in a Drama for *Revolutionary Road* and one for supporting actress for that year. Winslet also won the SAG, Critics' Choice, and Chicago Film Critics awards

BRADLEY COOPER *American Sniper*

BENEDICT CUMBERBATCH *The Imitation Game*

MICHAEL KEATON *Birdman*

EDDIE REDMAYNE *The Theory of Everything*

In the past 10 years, **100%** of lead-actor SAG winners also won the Oscar.

Since 1995, **68%** of Best Actor winners were awarded here first.

The Pianist without having won any of the above awards.

One Night) 5 / **FELICITY JONES** *(The Theory of Everything)*
CUMBERBATCH *(The Imitation Game)* 5 / **STEVE CARELL** *(Foxcatcher)*

▲ **EW PICK** **MICHAEL KEATON** *BIRDMAN*

Best Actor

••• This is the one acting race with some real drama, as the seasoned veteran goes up against the bright-eyed upstart. For months **Michael Keaton** was the clear front-runner, thanks to his career-rejuvenating performance as a washed-up actor in *Birdman*. But then **Eddie Redmayne** came along as Stephen Hawking in *The Theory of Everything* and turned this into a two-man contest. Ironically, right as *Birdman*'s standing has risen in the Best Picture race in recent weeks, Keaton's status appears to have slipped, especially after Redmayne beat him at the Screen Actors Guild Awards last month. Because SAG has predicted every single Best Actor winner in the past 10 years and the actors' branch makes up the Academy's largest voting bloc, it seems logical to conclude that the young Brit has clinched the lead. But that's not the conclusion we're drawing. Our money's on Keaton. His go-for-broke performance, coupled with his long history in Hollywood, should give him the edge. Plus, after watching him choke up while thanking his son during his Golden Globe acceptance speech, voters are going to find it hard to deny him another chance to move them.

Eddie Redmayne

STILL ALICE: JOJO WHILDEN; *GONE GIRL*: MERRICK MORTON; COTILLARD: MICHAEL BUCKNER/GETTY IMAGES FOR BFCA; JONES, KEATON: C FLANIGAN/GETTY IMAGES (2); MOORE: STEVE GRANITZ/WIREIMAGE.COM; PIKE: JENNIFER LOURIE/WIREIMAGE.COM; WITHERSPOON: DAVID LIVINGSTON/GETTY IMAGES; CARELL: NEILSON BARNARD/GETTY IMAGES FOR IFP; COOPER: GILBERT CARRASQUILLO/FILMMAGIC.COM; CUMBERBATCH: KEVIN MAZUR/WIREIMAGE.COM FOR CNN; REDMAYNE: MICHAEL KOVAC/GETTY IMAGES FOR DOM PERIGNON; *BIRDMAN*: ATSUSHI NISHIJIMA; *THE THEORY OF EVERYTHING*: LIAM DANIEL

DID YOU KNOW? No one has ever won Best Supporting Actress two years in a row. Jason Robards is the only star to take home back-to-back Best Supporting Actor Oscars.

Best Supporting Actress | Best Sup

EW PICK
PATRICIA ARQUETTE *BOYHOOD*

●●● This year, not even Meryl Streep can cut into the industry's love for **Patricia Arquette** and her 12-year role as the mom in *Boyhood*. Since the movie premiered at Sundance last year, admiration for Arquette has only become more fervent, as she racks up accolade after accolade for her vanity-free deep dive into the life of a woman who puts herself through school and tries to build a better life for her family. She's won critics' awards, the Golden Globe, and, most crucially, the SAG prize. Over the past decade, the Screen Actors Guild has had a 80 percent success rate in predicting the Oscar winner in this category. So, Patricia, get cracking on that acceptance speech. And please, no reading it off a crumpled piece of notebook paper this time.

OSCAR PREDICTABILITY INDEX

BEST SUPPORTING ACTRESS

PATRICIA ARQUETTE *Boyhood*

LAURA DERN *Wild*

KEIRA KNIGHTLEY *The Imitation Game*

EMMA STONE *Birdman*

AWARDS WON

	Patricia Arquette	Laura Dern	Keira Knightley	Emma Stone
GOLDEN GLOBES	●			
SCREEN ACTORS GUILD	●			
BRITISH ACADEMY OF FILM & TELEVISION ARTS	●			
CRITICS' CHOICE	●			
N.Y. FILM CRITICS	●			
L.A. FILM CRITICS	●			
CHICAGO FILM CRITICS	●			

Since 2004, **80%** of SAG winners in this category have got the Oscar, too.

BAFTA is **70%** predictive of this category since 2004.

Patricia Arquette won here in a different category: lead actress.

The least predictive: Since 1994 only **15%** have also won the Oscar.

FUN FACT **Mo'Nique** won every one of these awards leading up to her 2010 Oscar win for *Precious*.

OSCAR PREDICTABILITY INDEX

BEST SUPPORTING ACTOR

ROBERT DUVALL *The Judge*

ETHAN HAWKE *Boyhood*

EDWARD NORTON *Birdman*

MARK RUFFALO *Foxcatcher*

AWARDS WON

	Robert Duvall	Ethan Hawke	Edward Norton	Mark Ruffalo
GOLDEN GLOBES				
SCREEN ACTORS GUILD				
BRITISH ACADEMY OF FILM & TELEVISION ARTS				
CRITICS' CHOICE				
N.Y. FILM CRITICS				
L.A. FILM CRITICS				
CHICAGO FILM CRITICS				

Since 2004, **80%** of Globe winners in this category have got the Oscar.

80% of Oscar winners have won SAG since 2004, **60%** since 1994.

At just **30%** in the past 10 years, this award is the least predictive.

FUN FACTS

1 In 1999 **James Coburn** won for *Affliction* without having won any previous awards.

2 In 2001 **Benicio Del Toro** won the SAG for best *Traffic*, the role that won him the *Supporting Actor*

RANKING THE RACE

BEST SUPPORTING ACTRESS 1 / **PATRICIA ARQUETTE** *(Boyhood)* 2 / **MERYL STREEP** *(Into the Woods)* 3 / **EMMA STONE** *(Birdman)* 4 / **KEIRA**

BEST SUPPORTING ACTOR 1 / **J.K. SIMMONS** *(Whiplash)* 2 / **MARK RUFFALO** *(Foxcatcher)* 3 / **EDWARD NORTON** *(Birdman)* 4 / **ETHAN HAWKE**

BOYHOOD: MATT LANKES; ARQUETTE: DAVID LIVINGSTON/GETTY IMAGES; DERN: JASON LAVERIS/FILMMAGIC.COM; KNIGHTLEY: JOHN SCIULLI/GETTY IMAGES FOR DCP; STONE: JEFF VESPA/WIREIMAGE.COM; STREEP: MICHAEL LOCCISANO/WIREIMAGE.COM; DUVALL: FRAZER HARRISON/GETTY IMAGES; HAWKE: C FLANIGAN/GETTY IMAGES; NORTON: JB LACROIX/WIREIMAGE.COM; RUFFALO: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR DISNEY; SIMMONS: GABRIEL OLSEN/GETTY IMAGES; *WHIPLASH:* DANIEL MCFADDEN; *DAWN OF THE PLANET OF THE APES:* WETA; *BIG HERO 6:* © DISNEY

porting Actor

MERYL STREEP
Into the Woods

J.K. SIMMONS
Whiplash

leading actor for Oscar that year.

••• **J.K. Simmons** is this year's best supporting actor. No one comes close to posing a threat to him and his formidable work as *Whiplash*'s maniacal, sadistic conductor. He has won prizes from almost every critics' group in the country, as well as trophies from SAG and the Golden Globes. No doubt the 60-year-old's performance resonates on its own merits, but it also represents everything that the Academy loves to reward: the journeyman character actor who has paid his dues in projects ranging from NBC's *Law & Order* to *Spider-Man* to those ubiquitous Farmers Insurance commercials. With *Whiplash*, Simmons took the role by the horns and never let go, leaving an indelible mark on audiences—and Oscar voters.

▼ **EW PICK**
J.K. SIMMONS *WHIPLASH*

KNIGHTLEY *(The Imitation Game)* 5 / **LAURA DERN** *(Wild)*
(Boyhood) 5 / **ROBERT DUVALL** *(The Judge)*

Dawn of the Planet of the Apes

The Other Races

OFFICE OSCAR POOLS ARE WON OR LOST ON THESE LESS SEXY CATEGORIES. SO TO HELP YOU MAKE SENSE OF IT ALL, HERE ARE OUR FAST PREDICTIONS FOR EVERYTHING FROM DOCUMENTARY SHORT TO SOUND MIXING. **BY NICOLE SPERLING**

ORIGINAL SCREENPLAY
The Grand Budapest Hotel

ADAPTED SCREENPLAY
The Imitation Game

FILM EDITING
Boyhood

CINEMATOGRAPHY
Birdman

Emmanuel Lubezki is likely to claim his second consecutive victory (he won last year for *Gravity*) for his audacious style.

PRODUCTION DESIGN
The Grand Budapest Hotel

COSTUME DESIGN
The Grand Budapest Hotel

This is Academy fave Milena Canonero's ninth nom (and possible fourth win). Plus, *Budapest* is the only nominee in this category that's also a Best Picture contender. That gives it an edge.

MAKEUP AND HAIRSTYLING
Foxcatcher

VISUAL EFFECTS
Dawn of the Planet of the Apes

The blending of real-world settings with CG animation, and the high level of detail on the primates, puts *Apes* in the lead.

SOUND EDITING
American Sniper

SOUND MIXING
Whiplash

ORIGINAL SCORE
The Theory of Everything

ORIGINAL SONG
"Glory," *Selma*

Competition will be stiff in this category, considering that a vote for either "Glory" or "Everything Is Awesome" (from *The LEGO Movie*) is something of a protest vote. But we're giving it to the soulful "Glory."

FOREIGN LANGUAGE
Ida (Poland)

ANIMATED FEATURE
Big Hero 6

Without *The LEGO Movie* in the race, there's no obvious choice. *How to Train Your Dragon 2* has the sequel factor working against it. Disney's sweet meditation on loss and grief will win.

ANIMATED SHORT
Feast

DOCUMENTARY FEATURE
Citizenfour

DOCUMENTARY SHORT
Crisis Hotline: Veterans Press 1

LIVE ACTION SHORT
Boogaloo and Graham

The only lighthearted film in this category, the tender 14-minute tale of domesticity—set in the middle of Northern Ireland's religious war—will most likely take home the prize.

Big Hero 6

DID YOU KNOW? *All About Eve* and *Titanic* are the most nominated films of all time, with 14 each. *Ben-Hur*, *Titanic*, and *The Lord of the Rings: The Return of the King* each

Oscar Secret Ball

THE VOTERS

Actor
Has worked with the greats—and the not-so-greats—in a long career

Animation Director
Made a major contribution to the world of animation, and has done so quickly

Director
Achieved notable successes in both the indie world and more commercial endeavors

Documentarian
Creates award-winning non-fiction films with a focus on social issues

Producer 1
Responsible for some of the best TV and movies from the past 30 years

Producer 2
Has shepherded many hit book adaptations over a lengthy career

Publicist
Tackled corporate and film PR; there is little this industry veteran hasn't done

Studio Executive
Has strived within the system to bring strong, challenging films to theaters

Sound Mixer
Helped craft the audio on several of the biggest block-busters of the past decade

Writer
Began career with family-friendly films, then segued into dramas and tentpoles

BEST PICTURE

HOW THEY'RE VOTING

3 VOTES	BOYHOOD	2 VOTES	BIRDMAN	2 VOTES	THE GRAND BUDAPEST HOTEL	2 VOTES	WHIPLASH	1 VOTE	SELMA

The Grand Budapest Hotel *Birdman* tried to be something that it wasn't, and it was all style to get there. *Grand Budapest* is all style, but what it tried to be, it absolutely was: a great story with romance, fun, and entertainment.

Birdman *It's the highest realization of cinematic art. It's poetic. The cinematography is brilliant. The script is brilliant. On the whole it's a stunning achievement.*

Boyhood What's extraordinary about *Boyhood* is the hidden player in this drama—time—and how it plays on all the characters. I've never seen it before. It's unbelievable. Subtle and earth-shattering at the same time.

BEST

HOW THEY'RE

6 VOTES	JULIANNE MOORE *Still Alice*

BEST DIRECTOR

HOW THEY'RE VOTING

6 VOTES	RICHARD LINKLATER *Boyhood*	3 VOTES	ALEJANDRO G. IÑÁRRITU *Birdman*	1 VOTE	WES ANDERSON *The Grand Budapest Hotel*	0 VOTES	BENNETT MILLER *Foxcatcher*	0 VOTES	MORTEN TYLDUM *The Imitation Game*

Richard Linklater *Both* Birdman *and* Boyhood *did something special directorially, but I'm going with Linklater. It was brilliant, brave, and it could have been a disaster. People say anybody could do that, but in fact, no one has.*

Alejandro G. Iñárritu Iñárritu made a movie that by all rights shouldn't have worked, and I found it continually amazing. I sat there in a daze after watching it, not sure what it all amounts to, but the work itself is astounding.

Linklater I've been torn between Linklater and Anderson, but I'm going with Linklater. I think he did something very daring and original, and we have to keep celebrating those kinds of things.

BEST

HOW THEY'RE

6 VOTES	PATRICIA ARQUETTE *Boyhood*

Icons by **RELAJAELCOCO**

took home 11 Oscars—a three-way tie for the most won by a single movie.

ot

EW SPOKE WITH **10 ACADEMY MEMBERS** FROM NINE DIFFERENT BRANCHES ABOUT THIS YEAR'S RACES. HERE, THEY EXPLAIN (ANONYMOUSLY) HOW THEY'RE CASTING THEIR VOTES. **BY NICOLE SPERLING**

ACTRESS

VOTING

2 VOTES	1 VOTE	1 VOTE	0 VOTES
ROSAMUND PIKE *Gone Girl*	MARION COTILLARD *Two Days, One Night*	FELICITY JONES *The Theory of Everything*	REESE WITHERSPOON *Wild*

Julianne Moore I liked Reese in *Wild*. I just don't know that the performance was so amazing. I guess I'm voting for Julianne. It was a good, thoughtful performance of someone falling apart.

Moore God, I love Julianne Moore. I've always loved her. She's always good, and I have respect that she's stuck it out in this business. It's never easy and it's even harder for women. God bless her.

Moore *I feel bad for anybody who is not Julianne Moore in this race. It's such a raw, powerful, and extraordinary performance. It may be her finest.*

BEST ACTOR

HOW THEY'RE VOTING

6 VOTES	3 VOTES	1 VOTE	0 VOTES	0 VOTES
MICHAEL KEATON *Birdman*	EDDIE REDMAYNE *The Theory of Everything*	BENEDICT CUMBERBATCH *The Imitation Game*	STEVE CARELL *Foxcatcher*	BRADLEY COOPER *American Sniper*

Michael Keaton *I'll pick Keaton, but I wanted to pick David Oyelowo from* Selma. *Here's a case where our members blew it.*

Keaton I'm going with Keaton, but I think it should be Eddie Redmayne. Keaton gave a brilliant performance, and I will also admit that beyond that, I'm recognizing a career.

Benedict Cumberbatch I really liked that performance. It was a complicated character with a singular vision, and he pulled it off well. I'm not familiar with him from anything else. It was refreshing.

SUPPORTING ACTRESS

VOTING

2 VOTES	1 VOTE	1 VOTE	0 VOTES
MERYL STREEP *Into the Woods*	EMMA STONE *Birdman*	KEIRA KNIGHTLEY *The Imitation Game*	LAURA DERN *Wild*

Patricia Arquette She came across as so incredibly real. Her definition of a mother and her relationship to her family and herself change in such wonderful ways.

Meryl Streep *Meryl blew me away. When she sings that song about her daughter, she made me cry. She probably won't win but she deserves to.*

Arquette There was a seamlessness to her performance that makes it seem so much easier than what it is. She had to fill in these emotional gaps without exposition. That's what made it so powerful.

BEST SUPPORTING ACTOR

HOW THEY'RE VOTING

7 VOTES	3 VOTES	0 VOTES	0 VOTES	0 VOTES
J.K. SIMMONS *Whiplash*	MARK RUFFALO *Foxcatcher*	ROBERT DUVALL *The Judge*	ETHAN HAWKE *Boyhood*	EDWARD NORTON *Birdman*

Mark Ruffalo *I'm disappointed that J.K. Simmons is a presumed lock. He's playing a sociopathic son of a bitch, and that doesn't require nearly the work nor the emotional depth that Mark Ruffalo uses in* Foxcatcher.

J.K. Simmons J.K. all day. That movie would be so different with any other actor. A lot of actors could have done it, but it wouldn't have been as interesting. He dominates the movie in a way that's amazing.

Simmons J.K. Simmons' role harkens back to *The Great Santini*, but he did it in such a controlled way. What I found extraordinary was he never went over the top. His performance brought the whole movie alive.

Movies

Dakota Johnson and Jamie Dornan

GUEST CRITIC

Fifty Shades Of Grey

STARRING *Dakota Johnson, Jamie Dornan*
DIRECTED BY *Sam Taylor-Johnson*
R, 2 HRS., 2 MINS.
By Lisa Schwarzbaum

BREAKING NEWS: Many people race through the book *Fifty Shades of Grey* for the pictures—the pictures in our heads. Author E L James may not be much of a prose stylist, but she can write an effectively dirty, hot, easy-to-read, complicated-to-accessorize sex scene when she puts her mind to it. James throws in descriptions of bondage, submission, foreplay, cosmic orgasms, private helicopters, and fine white wine. And minus the boring bits about private helicopters and tedious wine sipping, it's all tatty, arousing fun. Mind-boggling book sales for James' enthusiastic efforts, especially among mature, self-actualized women, suggest that I am not alone in my private enjoyment of such engorged, erotic semi-literature.

The movie *Fifty Shades of Grey* is considerably better written than the book. It is also sort of classy-looking, in a generic, TV-

CHUCK ZLOTNICK

ad-for-bath-oil way. Dakota Johnson, who plays the virgin English-literature major Anastasia Steele, and Jamie Dornan, who plays Christian Grey, the wildly rich and sexually...particular business titan who wants Miss Steele in his playroom, are exceedingly attractive actors with enviably supple bodies well suited to nakedness. And really, under the circumstances, movable parts matter more than acting skills.

The production is also oddly sedate—the most polite aspirational romance between a screwed-up prince and girlish princess ever to include loving close-ups of dominance-and-submission sex toys. Presumably the look-but-don't-pant tone of the storytelling was negotiated among the book's author, director Sam (as in Samantha) Taylor-Johnson, screenwriter Kelly Marcel, and various producers and studio types; the movie version appears to be aimed at a younger consumer crowd than the readers (albeit a crowd qualified for R-rated entertainment). In any event, the result is confounding, leaving both those coming to the *Fifty Shades* phenomenon for the first time as well as those who have read the book to wonder, for different reasons, Where's the beef?

I don't think this is entirely the inevitable result of coaxing an R-rated movie out of an X-rated book. True, nobody in the movie has visible genitals; Christian in particular seems to do a whole lot of stuff in the playroom with his shirt off but his pants on, which cannot be comfortable for such an active young man. But even more frustrating to voyeurs, nobody sweats, nobody strains, nobody loses control or even fakes losing control by simulating an orgasm. Also—and this is a turnoff—every time a sex scene comes on, some lady starts singing a big, whooshy Sex Scene song. Hello, Beyoncé, Ellie Goulding, Sia, Jessie Ware, Skylar Grey.

On the other hand, when dressed, the two stars look clean, smartly groomed, and ready for their fashion-magazine tie-ins. Johnson, with her indefinably French look à la Charlotte Gainsbourg, is particularly lovely, conveying a welcome flash of wit and self-awareness missing from the book. (Not once in the movie does Anastasia say "Holy crap!") The production design subtly reinforces the title in everything from the color gradations of the sky to the wardrobe of the sleek office babes on Christian's payroll. It's a kick to see the fine actors Jennifer Ehle and Marcia Gay Harden play the young couple's respective mothers. I spoil nothing by reporting what readers already know, that when *Fifty Shades* is not a dirty story, it is, as the trilogy unfolds, a study in cartoonishly weird family dynamics.

Readers also know the thrill of secret arousal—the power to privately reread the scenes that get their motor running (or helicopter flying) and skip the dull pages. This perfectly normal way of consuming erotica suggests that the movie *Fifty Shades of Grey* will work better as home entertainment, when each viewer can race past the blah-blah about how well Christian plays the piano and pause on the fleeting image of the man minus his pants. **B–**

Jamie Dornan

THE PRODUCTION IS ODDLY SEDATE—THE MOST POLITE ASPIRATIONAL ROMANCE BETWEEN A SCREWED-UP PRINCE AND GIRLISH PRINCESS EVER TO INCLUDE LOVING CLOSE-UPS OF DOMINANCE-AND-SUBMISSION SEX TOYS.

THIS FILM CONTAINS THE FOLLOWING:

SW	RR	LB	RC	DD
SAFE WORDS	RED ROOM	LIP BITING	RIDING CROP	DRUNK DIALING

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
TIMBUKTU	A	73	90	98	87
PADDINGTON	A–	76	77	98	84
GIRLHOOD	A	65	89	89	81
AMERICAN SNIPER	C+	76	72	73	74
BLACK SEA	B+	68	62	83	71
THE SPONGEBOB MOVIE: SPONGE OUT OF WATER	C+	73	62	76	70
THE VOICES	B–	72	58	74	68
WILD CARD	C	58	40	28	42
JUPITER ASCENDING ↗	C+	62	40	22	41
SEVENTH SON	C–	58	30	12	33

JUPITER ASCENDING: MURRAY CLOSE

Chris Hemsworth
Colin Firth

Kingsman: The Secret Service

STARRING *Taron Egerton, Colin Firth, Samuel L. Jackson*
DIRECTED BY *Matthew Vaughn* **R, 2 HRS., 8 MINS.** By Joe McGovern

ANYONE WHO'S SEEN 2010's merrily profane superhero flick *Kick-Ass* knows that director Matthew Vaughn doesn't spoof genres. He amps them up. His spy comedy *Kingsman: The Secret Service* is based, like *Kick-Ass*, on an irreverent comic-book series by Mark Millar, and Vaughn has cooked it into pure fanboy ecstasy—a muscle-flexing spectacle of cartoon violence and cheeky attitude, which announces its cleverness at every turn. Jokes are cracked about the seriousness of Bond and Bourne. One character flat-out says, "This ain't *that* kinda movie."

But it operates by following all the beats—and more than a few clichés—of this kinda movie. The title gents are a squad of finely tailored British spooks, including the world-weary Harry (Colin Firth), who's overseeing nine recruits as they go through superspy boot camp to replace a fallen agent. Meanwhile, a tech billionaire (Samuel L. Jackson) plots to cull the population by activating a rage-inducing mind-control app on everyone's phone.

Vaughn loves the gonzo sight of a knocked-out tooth flying in slo-mo across the screen. His judgment sometimes goes sailing too. A sex joke in the film's back end (and about that part of the anatomy) panders to the most puerile of the target male demographic. The lisp that Jackson speaks with, neon-highlighting his supervillain's wimpiness, grows old fast. But his henchwoman (Sofia Boutella), an assassin with lethal gams, is sharper than any recent Bond baddie, and a sequence in which Harry slaughters a churchful of rednecks hits the right anarchic note, showing Firth, at 54, with the balletic prowess of someone half his age. Speaking of young men, newcomer Taron Egerton (see page 24), playing Harry's protégé, delivers a star-making performance flush with the kind of charm and unexpected gravitas that no amount of flashy filmmaking can fake. **B**

If you think stilettos hurt...

THE *KINGS* SLAYER

Actress **Sofia Boutella** reveals how she went from hip-hop dancing with Madonna to wielding killer legs in *Kingsman*.
—KEVIN P. SULLIVAN

Algerian-born actress Sofia Boutella found early success as a dancer on Madonna's Confessions Tour and as the center of Michael Jackson's "Hollywood Tonight" music video. Those experiences (plus some CGI magic) helped turn Boutella, 32, into the razor-legged double amputee Gazelle, who can bisect a man with a single kick.

On set, Boutella wore greenscreen stockings that made replacing her feet (yes, she has two) with those deadly blades easier for the effects team, but the footwear she wore underneath varied from scene to scene. Fight sequences called for sneakers, akin to what she dances in, but she specifically asked to wear stilettos for dialogue scenes to better simulate the feeling of walking on knifepoints.

It wasn't until the very last day of shooting, though, that Boutella finally saw a physical mock-up of Gazelle's CGI prosthetics. "I created her without seeing that at all, so seeing the result was rewarding," says Boutella. "[Gazelle] wasn't the same in neon stockings. It was quite the style."

What We Do In the Shadows

STARRING *Jonathan Brugh, Jemaine Clement, Taika Waititi*
DIRECTED BY *Jemaine Clement and Taika Waititi*
NR, 1 HR., 25 MINS.
By Kevin P. Sullivan

AS MOVIE MONSTERS GO, vampires are so over. After *Twilight* and *True Blood* pushed bloodsuckers into the sparkling light of the mainstream, vampires zipped through the usual stages of a pop culture phenomenon—sensation, saturation, and parody—until we were ready for (okay, begging for) something new to go bump in the night. And yet *What We Do in the Shadows*, a clever mockumentary from Taika Waititi and Jemaine Clement (*Flight of the Conchords*), proves that some tropes, like the undead and roommate problems, are eternally funny.

Viago (Waititi), Vladislav (Clement), and Deacon (Jonathan Brugh) are three normal children of the night getting by in modern-day New Zealand. The setup, especially in documentary form, is novel enough to make for a brilliant sketch. To that end, the first act flies by on the strength of the gags, such as the roomies helping one another choose outfits before a night out without mirrors, doing the polite thing by putting newspaper down before a kill, and calling a flat meeting about the blood-soaked dishes. Before long, though, the gags run dry, even after one of their victims (Cori Gonzalez-Macuer) becomes immortal and moves in. What ends up carrying the movie is the sweetness of the characters, especially the lovelorn Viago and Stu (Stu Rutherford), the one human the group won't eat because he's genuinely just a good dude. **B+**

Jemaine Clement

FRIGHT OF THE CONCHORDS

Jemaine Clement and **Taika Waititi** play vampire roommates in the new horror comedy *What We Do in the Shadows* (out Feb. 13), which they also wrote and directed. We asked the two New Zealanders to choose their favorite fang flicks. —CLARK COLLIS

1 | **SCARS OF DRACULA** (1970)
JEMAINE CLEMENT The seminal vampire—meaning the one that planted the fear of vampires in my head for most of my childhood. It's a sequel to an earlier movie in which Christopher Lee's Dracula died. It starts off with a bat flying in and dropping blood from its mouth on top of this pile of ashes, which turns into Dracula. After that I had lots of dreams about vampires. I started a gang when I was 10 and we had plastic fangs. It all started with *Scars of Dracula*.

2 | **THE LOST BOYS** (1987)
TAIKA WAITITI I hounded my mother for a trench coat like the one that Corey Haim wore in the film. She got me one that had shoulder pads. I looked like Glenn Close from *Fatal Attraction*.
CLEMENT We reference it a bit in our film. We have a very similar way of hypnotizing people for our entertainment. It's our version of "How's your rice? You're eating maggots!"

3 | **BRAM STOKER'S DRACULA** (1992)
WAITITI The film that has been most influential for me is [Francis Ford] Coppola's *Dracula*. I loved the theatrics of it. And Gary Oldman.
CLEMENT My character is like a little brother of that guy. I think it's underappreciated. It's very artistic, even if it's in a velvet-painting kind of way.

4 | **INTERVIEW WITH THE VAMPIRE** (1994)
WAITITI When it first came out, I thought it was the biggest piece of crap, but I've ended up loving it. My character is based on both Tom Cruise's and Brad Pitt's vampires.

5 | **LET THE RIGHT ONE IN** (2008)
CLEMENT My favorite, as far as story goes. It's terrifying, but it's about friendship as well. There's a bullied boy, his fantasy friend turns up, and she has a dark secret. Obviously her dark secret is that she's a vampire! About 100 times the revenge he might wish on his bullies is paid out to them. It's great.

CLEMENT AND WAITITI: ALBERTO E. RODRIGUEZ/GETTY IMAGES; *SCARS OF DRACULA, THE LOST BOYS, BRAM STOKER'S DRACULA, INTERVIEW WITH THE VAMPIRE, LET THE RIGHT ONE IN*: EVERETT COLLECTION (6)

Marisa Tomei and Hugh Grant in *The Rewrite*

Also Playing

Da Sweet Blood of Jesus

NR, 2 HRS., 3 MINS.

Spike Lee started his career making vibrant, honest art on a budget that even today's thriftiest filmmakers would consider small. His latest joint, a stiff, melodramatic remake of Bill Gunn's '70s vampire film *Ganja & Hess*, follows Stephen Tyrone Williams and Zaraah Abrahams as two blood addicts who kill people, have non-sequitur-filled conversations, and kill more people. Instead of being a welcome return to his shoestring beginnings, *Da Sweet Blood of Jesus*, which Lee partially funded through Kickstarter, is dead on arrival. **D+** *—Kevin P. Sullivan* L V

Zaraah Abrahams in *Da Sweet Blood of Jesus*

Gett: The Trial of Viviane Amsalem

NR, 1 HR., 55 MINS.

The divorce of an Israeli couple is the foundation for this powerful drama set entirely in a rabbinical courtroom, where it's impossible for a wife to leave her husband without his consent. Writer-director Ronit Elkabetz gives a performance of magnificent restraint and unexpected humor as the wife, whose case drags on for years. Like the 2011 Iranian masterpiece *A Separation*, the film is too smart to make flip, simplistic judgments. Instead it uses one couple's shattered marriage to deftly explore a culture deformed by irreconcilable differences. **A–** *—Joe McGovern* L

The Last Five Years

PG-13, 1 HR., 34 MINS.

Not convinced that an adaptation of a two-person Off Broadway musical can create cinematic magic? Richard LaGravenese's supple, sexed-up big-screen take on Jason Robert Brown's cult relationship tuner proves that it can. Novelist Jamie (Jeremy Jordan) and actress Cathy (Anna Kendrick) experience the highs and lows of a half-decade romance in opposing chronology (Cathy's goes in reverse). A few trims could have tightened the narrative—Jamie's comic-charm song about a Jewish tailor works on stage but falls flat on screen—yet the film is buoyed by Kendrick and Jordan's energetic, layered pas de deux. **B+** *—Jason Clark* L V

The Last Five Years' Jeremy Jordan and Anna Kendrick

The Rewrite

NR, 1 HR., 47 MINS.

Hugh Grant is screenwriter Keith Michaels, a onetime Hollywood wunderkind who has lost his golden (or even base-metal) touch. Demoralized and nearly destitute—but still charmingly droll because, you know, it's Hugh Grant—he agrees to take on a writing professorship at an upstate New York college and promptly cuts a Grant-like swath through campus, seducing a lovely undergrad (Bella Heathcote) and discombobulating the lives of assorted locals (e.g., Marisa Tomei, J.K. Simmons, and Allison Janney). There's a more interesting story in here somewhere about the curdled dreams and unexpected redemptions of middle age. But to dig that out, *The Rewrite*'s too-pat script would need to take its title as a word of advice. **B** *—Leah Greenblatt* L I V

THE REWRITE: ANNE JOYCE; *THE LAST FIVE YEARS*: THOMAS CONCORDIA

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Television

Hudson Yang

ERIC MCCANDLESS/ABC

Fresh Off The Boat

Tuesdays, 8 p.m.

ABC

By Melissa Maerz

SHOULD YOU TRY to fit in if you're different? That's the biggest question posed by *Fresh Off the Boat*, and not just because it's about a Chinese family that moves to the lily-white suburbs of Orlando in the 1990s. It's really a question about the comedy itself, the only sitcom about an Asian-American family on television. Before it debuted, Eddie Huang, the chef whose sharp-tongued memoir of the same name inspired the story, worried in *New York* magazine that its creators, including showrunner Nahnatchka Khan (*Don't Trust the B---- in Apt. 23*), were taking his distinct cultural experience as a hip-hop-loving Chinese kid and watering it down for a white audience. So it's a relief to find that *Fresh Off the Boat* is not only genuinely funny and surprisingly broad but also a little bit subversive.

That isn't immediately obvious from the series' opening moments, which introduce 11-year-old Eddie (Hudson Yang); his people-pleaser father, Louis (Randall Park); his strict mother, Jessica (Constance Wu); and his two brothers. The immigrant parents are a bit stock at first: Eddie describes Jessica as a proto–tiger mom, and Louis believes he'll get more customers at his steak house if he hires a "nice happy white face, like Bill Pullman," to manage it. Though, like that steak house, *Fresh Off the Boat* is only *greeting* viewers with a nonthreatening face. The pilot ends with a black classmate telling Eddie, "You're the one at the bottom now. It's my turn, chink!" Later it also pokes fun at well-meaning white people who are overly cautious of offending anyone. When a white neighbor asks Eddie if he wants to play basketball, he replies, "Does a yellow man like dumplings?" The neighbor is stunned silent. "We do, we do!" Eddie assures him. "Sorry. Put you in an awkward spot."

Most sitcoms sell the American cultural ideal, right down to the *Leave It to Beaver*-style family dinners. By skewering institutions like NASCAR and tuna casserole, *Fresh Off the Boat* makes that culture seem just as weird as Eddie's family seems to their neighbors. That's mostly a credit to Wu, who brings a deadpan wit to Jessica, finding absurdity in everything from this country's sticker-stamped underachiever report cards ("Two clouds? That seems...bad") to its TV shows ("So *Melrose Place* is about prostitutes who are mad at each other?"). She's supposed to be an outsider, but she's actually the woman many American mothers believe themselves to be: an independent thinker who has nothing in common with the neighborhood's Stepford wives. Not fitting in is the best thing about her. And that's true for *Fresh Off the Boat* as well. **B+**

Randall Park and Constance Wu

Thomas Lennon and Matthew Perry

The Odd Couple

Debuts Feb. 19, 8:30 p.m.
CBS
By Jeff Jensen

THERE IS A KIND OF bad show that might be the saddest kind of bad show. It's the show that strands talented actors known for being funny on a sitcom that isn't funny at all. *The Odd Couple* has Matthew Perry (*Friends*), Thomas Lennon (*Reno 911!*), Yvette Nicole Brown (*Community*), Dave Foley (*NewsRadio*), and more. You'd never know that they're perfectly capable of making you laugh if you hadn't seen their previous work, because their current show is, again, not funny.

The latest reformulation of Neil Simon's classic 1965 play, *The Odd Couple* is two unnecessary things at once: another reboot and another attempt to replicate (and now replace) the soon-to-end *Two and a Half Men* with another sitcom about newly single miserable white men rebooting their lives. (Poor miserable white men!) Perry is Oscar, the slovenly, carnal one, a sports-radio jock who works out of his penthouse bachelor pad and can't admit he misses the wife who divorced him. It's the actor's latest endearingly dejected, sarcastic prick, an act now as stale as the half-eaten sandwich stashed in Oscar's couch. Lennon is slightly more clever as Felix, the healthy-living neat freak, just dumped by his exasperated wife. The writing, at least as displayed in the pilot, has nothing new to say about either archetype, only dumb, "just kidding" retrograde jokes. Oscar's agent (Wendell Pierce) and pal Roy (Foley) are ball-and-chained hubbies who harrumph about married life and view Felix as "incredibly gay" because the dude is so damn anal. Did you laugh? Then take this *Odd Couple*, please! And far away from me. **D+**

FRESH OFF THE BOAT: ERIC MCCANDLESS/ABC; *THE ODD COUPLE*: MICHAEL YARISH/CBS

Viola Davis and Cicely Tyson

Murder's Mom Comes to Town

It's all about family matters in the Feb. 19 episode of ABC's *How to Get Away With Murder* as veteran actress Cicely Tyson guest-stars as Annalise Keating's (Viola Davis) mother. Tyson and *HTGAWM* creator Pete Nowalk give us an exclusive preview. —NATALIE ABRAMS

When *How to Get Away With Murder* star Viola Davis pitched showrunner Pete Nowalk the idea of introducing her character's mother, she came prepared with her dream casting: Cicely Tyson. "That sounds brilliant," Nowalk says he responded. "I can't imagine anyone else." Fortunately, the Oscar-nominated actress accepted the offer. "I was rather surprised, but delighted," says Tyson, 81, who also had a role in *The Help* but didn't share screen time with Davis, whom she calls an "extraordinary human being." That's not exactly how her *Murder* character, Ophelia, feels about daughter Annalise, though. "She knew this child would be somebody special, but the end result of that achievement is not what Ophelia expected," Tyson says. "She did not expect her to go off and marry a white man. As a matter of fact, she warned her about him, and she didn't expect her to go off and ignore her family. Needless to say, it was and is a very painful experience for her."

Cicely Tyson

Ophelia will also contend with suspicions that Annalise may have had a hand in Sam's (Tom Verica) death, though Ophelia's response may be an unexpected one. "She asks her and tells her that it wouldn't make any difference to her," Tyson says. Ultimately, Ophelia's appearance (slated for just one episode at the moment) will provide a wealth of information about Annalise's past. "You get a sense of where some of Annalise's rough edges come [from]," Nowalk says. "Ophelia brings out a very raw, childlike side to Annalise." (Fitting for an episode titled "Mama's Here Now.") The showrunner promises, "We'll discover where [her] wounds came from and what Annalise's original scar is."

MEETING THE PARENTS

Filling out a character's family tree is no easy feat. Here's how five of our favorite comedies have recently done it. —MARC SNETIKER

BROAD CITY
Creator-stars Ilana Glazer and Abbi Jacobson decided that Ilana's parents would be her doppelgängers, and they found wacky look-alikes in "comedy bombs" Susie Essman and Bob Balaban. And should we ever meet Abbi's progenitors? "The people we've talked about are a totally different type. They're badass," says Glazer.

BROOKLYN NINE-NINE
"When you're casting a parent, there are two factors: Could they be related, and do they have that character's essence?" explains EP Dan Goor about choosing Sandra Bernhard to play Chelsea Peretti's mom. "They have these brash personalities and are very presentational. It felt like they had a similar energy."

GIRLS
"How do you build a Shoshanna?" asks EP Jenni Konner. "Let's see who her mother and father are. We knew they were a very unhappily divorced couple always at each other's throats, but you still had to find them relatable. Lena [Dunham] knew Anthony Edwards' wife, and Ana Gasteyer was the idea of our brilliant casting agent. We put them together and it was TV magic."

THE GOLDBERGS
Creator Adam Goldberg wanted to match the look of his real-life Pop-Pop when introducing Murray's (Jeff Garlin) father. "My grandfather had a similar body type to Paul Sorvino," says Goldberg. "When you're casting a scary, curmudgeonly guy, how do you not think of Paul? I mean, he's from *GoodFellas*!"

THE MINDY PROJECT
Rhea Perlman as Danny's fun-loving mother was the very first idea pitched in season 3, says EP Matt Warburton. "We wrote the character for her. Without someone like Rhea, we wouldn't have had as much fun with the character if she was the strict Catholic woman Danny had always described."

HOW TO GET AWAY WITH MURDER: MITCH HAASETH/ABC (2); *BROAD CITY*: ALI GOLDSTEIN (2); *BROOKLYN NINE-NINE*: EDDIE CHEN/FOX; *GIRLS*: CRAIG BLANKENHORN/HBO; *THE GOLDBERGS*: MICHAEL ANSELL/ABC; PERLMAN: JADAM TAYLOR/FOX; CHRIS MESSINA: PATRICK MCELHENNEY/FOX

Sarah Goldberg and Laura Ramsey

How *Hindsight* Captures The Past Perfect

It's no secret VH1 loves the '90s—and now the network is renewing its vows, so to speak, with *Hindsight* (Wednesdays, 9 p.m.). The scripted series follows fortysomething Becca (Laura Ramsey) as she travels back to the decade of baby-doll dresses and beepers for a second chance at life and love. Creator and executive producer Emily Fox tells EW how she brings the past into the present. —AMY WILKINSON

FINDING A HOME

With its #TBT backdrop and earworm of a soundtrack, you'd think *Hindsight* was genetically engineered for VH1, but the series was actually developed for another network: NBC. "They had liked it but passed on it, and it was sort of sitting on what I imagine to be a pile in a great warehouse of pilot scripts," exec producer Emily Fox says. "VH1 was looking to develop scripted material, and they were looking to buy stuff that had already been developed and written so they could adopt it, basically." Happily, it took very little retooling to get the series fit for its permanent place on the dial.

TOTALLY '90S

Fox didn't intend to create a '90s-set series—the time period was simply a by-product of the story she wanted to tell. "We set out to make a show that was about this character getting another chance to make some big decisions in her life, and the math worked out to land her in the '90s," Fox explains. When it came to capturing the decade's trappings, the writers' room had a sizable cache of memories to call upon (Fox jokes that her head is one big '90s Pinterest board), but they also relied on visual inspiration to get the world just right. "We definitely have numerous bulletin boards that are festooned with pictures from *My So-Called Life* and *90210* and *Blossom* and *Melrose Place*," Fox says.

Laura Ramsey

LINGERING ON THE MUSIC

An important part of what makes *Hindsight* such a wistful snapshot is its carefully curated score. And on that note, Fox gave music supervisor Jon Ernst a specific mandate: "I don't want the top single from this album. I want the fourth single from this album, I want the one that sort of reaches into the back of your consciousness, that flicks this switch that hasn't been flicked in 15 years," she says. The result: tons of catchy tunes you may have forgotten you loved—from the series' theme (Spacehog's "In the Meantime") to songs from Gin Blossoms, Toad the Wet Sprocket, and the Cranberries.

DRESSING THE PART

While '90s fashions have enjoyed a resurgence (thank you, Forever 21), Fox wanted to make sure *Hindsight*'s look book was true to the time period. "You can get '90s-type dresses, but they're not actually '90s. Now everything is super body-hugging and flattering. In the '90s everything looked like pajamas," Fox says. So she and head of wardrobe Lorraine Coppin culled vintage finds. "When we first started out on the pilot, we sat in a hotel room in Universal City for 48 hours and went through racks and racks and racks of things she found in a warehouse."

BACK TO THE FUTURE

On the surface, *Hindsight*'s time-travel conceit could appear limiting (after all, *13 Going on 30* told a similar story in 98 minutes), but Fox assures that she and the writers have thought beyond season 1. "Our hope is that we can ratchet it up and create more intrigue, more drama, more excitement, more fun, and take it to an unexpected place," a coy Fox says. Consider our VCRs set.

Music

Imagine Dragons

Smoke + Mirrors
ROCK (KIDINAKORNER/INTERSCOPE)
By Kyle Anderson

THOUGH IMAGINE DRAGONS' 2012 full-length debut, *Night Visions*, went double platinum and songs like "It's Time" and "Radioactive" inhabited every radio nook and TV-promo cranny, the Las Vegas quartet still remains oddly anonymous. Blame their aversion to headline-grabbing behavior and their polyglot sound—an anthemic, frankly ambitious brand of rock that made it easy to dismiss them as corporate bandwagoneers. But anybody who witnessed the group on their never-ending *Night Visions* tour discovered a secret: Imagine Dragons are an exceptionally powerful live band, well capable of transcending the sometimes overstuffed nature of their studio productions.

As if to reinforce their arena-rock bona fides, the group's sophomore effort scales back on the electronic frippery, revealing the tightly focused rock juggernaut they are on stage. One thing hasn't changed: *Smoke* is rife with chest pounders destined for commercial ubiquity, particularly the majestic title track and the shimmering "Shots." Frontman Dan Reynolds sings with the kind of fervor that can only be fueled by optimism, even when he's self-flagellating. (The album's very first line is "I'm sorry for everything I've done.") That call-to-the-heavens zeal can be wearying, but his Bono-channeling bellow remains preferable to his more low-wattage croon, which Reynolds busts out on *Smoke*'s sole sour note, the clumsily singsongy "Polaroid." Imagine Dragons will probably always sound too blustery to those allergic to stadium tricks, but *Smoke*'s big-tent charm makes stock rock-playbook moves feel refreshingly new. **B+**

BEST TRACKS

I'M SO SORRY
A rugged, swaggering stomper

HOPELESS OPUS
A guitar-shredding shout-along

IMAGINE DRAGONS: CHRISTOPHER POLK/GETTY IMAGES FOR DIRECTV

MUSIC VIDEOS

Four Weddings With a Funeral

There's a reason your mom didn't want you to marry a musician—Sam Smith is the latest to take "till death do us part" to a dark place, at least on screen. —LEAH GREENBLATT

SAM SMITH, "LAY ME DOWN" (2015) The clip opens on Smith serenading his love's casket as solemn mourners look on. Cut to: same church, same crowd feting their happy matrimony. What malady laid his mister down? Never mind the details; he's immortalized now.

CARRIE UNDERWOOD, "JUST A DREAM" (2008) She's got the white dress, something borrowed, something blue—and one dead groom. Calamity leaves Underwood's Vietnam-era bride sobbing at the altar, but it cannot defeat her waterproof mascara.

TOM PETTY & THE HEARTBREAKERS, "MARY JANE'S LAST DANCE" (1993) Petty's undertaker steals Kim Basinger's corpse, dresses her up in an old-timey gown and veil for one final floppy do-si-do, then buries her at sea. Best Tinder date ever!

GUNS N' ROSES, "NOVEMBER RAIN" (1992) A nine-minute epic that follows Axl and his then-real-life paramour, supermodel Stephanie Seymour, from the chapel to the grave. It's like a Wagner opera, with 80 percent more crushed velvet and guitar solos.

25TH ANNIVERSARY

STILL HAMMER TIME?

MC Hammer's breakout got an A– in EW's first issue. After a quarter century and 22 million albums sold, does *Please Hammer Don't Hurt 'Em* hold up? —KYLE ANDERSON

The phrase that stands out the most in EW's original review of MC Hammer's *Please Hammer Don't Hurt 'Em* is this one: "On stage—and even vocally—the man exudes menace." Listening 25 years later, it's hard to imagine a hip-hop album being less dangerous.

The success of the album owed everything to Hammer's visual presentation: his still-laudable dance moves, a unique sense of fashion, and his breezy charisma. But as an album, *Please Hammer* is not only unthreatening, it's also alarmingly unimaginative, with ham-fisted verses barked over barely altered Prince and Rick James tunes. EW got one thing right in praising the jarringly intense street narrative "Crime Story," but with the Dr. Dre-led gangsta revolution on the horizon, *Please Hammer*'s place in history is as the amuse-bouche that prepared the mass palate for more nuanced entrées. **C+**

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

SATURDAY FEB. 14

Saturday Night Live
JANIS IAN & BILLY PRESTON
(SNL's first episode, 1975)

MONDAY FEB. 16

Late Show With David Letterman
KISHI BASHI

The Tonight Show Starring Jimmy Fallon
IMAGINE DRAGONS

Conan
COLD WAR KIDS
(Repeat)

TUESDAY FEB. 17

Late Show With David Letterman
TWIN SHADOW

WEDNESDAY FEB. 18

Late Show With David Letterman
GRIZFOLK

The Tonight Show Starring Jimmy Fallon
ELLA HENDERSON

Conan
KRISTIAN BUSH

THURSDAY FEB. 19

Late Show With David Letterman
MIKKY EKKO

FRIDAY FEB. 20

The Ellen DeGeneres Show
IMAGINE DRAGONS

Late Show With David Letterman
JUDAH & THE LION

The Tonight Show Starring Jimmy Fallon
NICK JONAS

BASHI: SUZI PRATT/FILMMAGIC.COM; TWIN SHADOW: MIKE WINDLE/WIREIMAGE.COM; HENDERSON: LARRY MARANO/GETTY IMAGES; EKKO: ARAYA DIAZ/WIREIMAGE.COM; JONAS: PAUL ARCHULETA/FILMMAGIC.COM; MC HAMMER: MICHAEL BENABIB/RETNA LTD.

Books

Clockwise from top left
→Heavily armed Pakistani Taliban fighters, 2008
→Sudanese women awaiting humanitarian aid, 2008
→Young women studying the Koran at an Islamic school in Pakistan, 2001
→An Afghan boy wounded by shrapnel during a NATO bombing, 2007
→American soldiers in Afghanistan's Korengal Valley, 2007

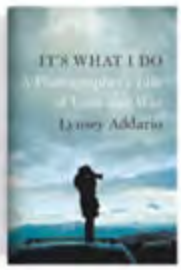
PAKISTANI TALIBAN FIGHTERS, SUDANESE WOMEN: LYNSEY ADDARIO FOR *THE NEW YORK TIMES* (2); SOLDIERS WITH THE 173RD BATTLE COMPANY, INJURED BOY: LYNSEY ADDARIO (2); ISLAMIC SCHOOLGIRLS: LYNSEY ADDARIO/CORBIS

It's What I Do

Lynsey Addario

MEMOIR

By Jeff Labrecque



THE OPENING SCENE of Lynsey Addario's memoir sucker punches you like a cold hard fist. Working in Libya as a *New York Times* war photographer during the 2011 civil war, she and three fellow journalists linger too long amid the chaos. Bullets fly, and she's quickly taken hostage by troops loyal to Muammar Gaddafi, her hands and feet bound by her own shoelaces. Soon Addario has been sexually assaulted and threatened with death. Of course you ask, Why would anyone willingly put themselves in this position? "When people ask me why I go to these places, they are asking the wrong question," Addario writes in her new memoir. "For me, the conundrum

Lynsey Addario and her husband, Paul de Bendern

is never whether or not to go to Egypt or Iraq or Afghanistan; the problem is that I can't be in two of those places at once."

Addario got her start in photography with a lucky snapshot of Madonna near the Argentinean set of *Evita*, but her passion for photojournalism and travel soon led her to some of the most dangerous countries in the world. Her lens has captured moments of savage violence and heartbreaking sorrow—in 2009, she shared a Pulitzer for coverage of the Taliban—and her talent, courage, and idealism are woven through the pages of *It's What I Do*.

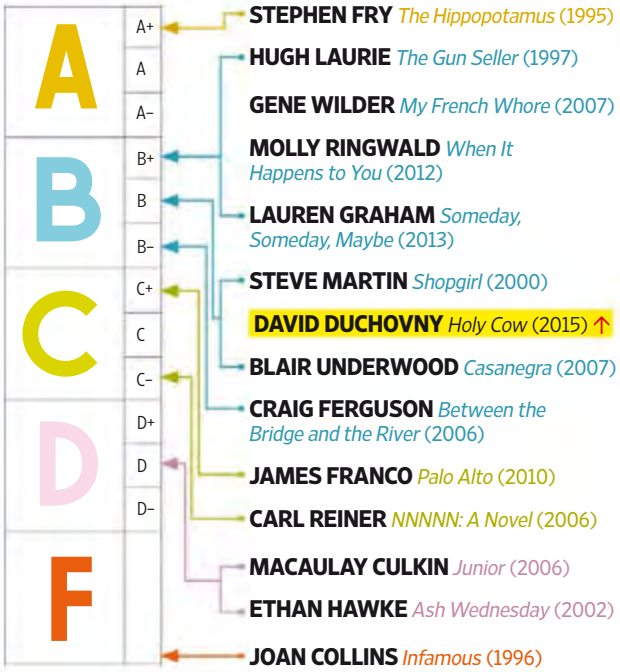
As a female photographer in a war zone, especially a strict Muslim one, Addario fought a constant two-front battle. She illuminates the daily frustrations of working within the confines of what the host culture expects from a member of her sex *and* her constant fight for respect from her male journalist peers and American soldiers. Always she leads with her chin, whether she's on the ground in hostile territory or discussing politics. And her powerful images—80 of which lace the pages—make the point more succinctly than her prose.

Being a woman, wife, and mother are essential elements of Addario's story, yet *It's What I Do* is often an incongruous mix of her professional and love lives, the latter of which tugs the narrative away from her stunning photography. The great loves of her life—even her eventual husband—are one-dimensional and suggest men she read about rather than people she knew. And Addario offers no reflective examination of the limitations and potential misinterpretations of war photography, a legacy best epitomized by Eddie Adams' iconic Vietnam image of a point-blank roadside execution. But Addario is a fervent believer in the power and truth of an image, an activist photographer in constant search of that one photo that can change minds and affect policy. "I choose to live in peace and witness war," she writes. "To experience the worst in people but to remember the beauty." **B**

ADDARIO AND DE BENDERN: LYNSEY ADDARIO; DUCHOVNY: ALBERTO RODRIGUEZ/NBC/NBCU PHOTO BANK/GETTY IMAGES

WHEN ACTORS START TYPING

Where does **David Duchovny**'s wacky new vegetarian fable, *Holy Cow*, rank in EW's pantheon of celebrity fiction? —*Isabella Biedenharn*



GRADES FROM EW

QUICK TAKES

The Tutor
Andrea Chapin
HISTORICAL FICTION

When young Will Shakespeare (an actor and aspiring poet) begins work as a tutor for a wealthy Catholic family, a well-read widow becomes his muse—and his editor, too. As Will's editrix falls under the spell of his pretty words, a question lingers: Is he sincere, or just a gifted player? Chapin's debut captivates, and it's her subplots of screaming witches and unsolved priest murders—not the Bard's fledgling verse—that keep the novel afloat. **B** —*Isabella Biedenharn*

Making Nice
Matt Sumell
NOVEL

Sumell's strong debut novel is actually a collection of short stories in which his wounded protagonist Alby lashes out hilariously and pathetically against men, women, siblings, toasters, garbage cans, and life itself. Like Stanley Kowalski without the proletarian nobleness—or barely acceptable social skills, for that matter—Alby is a punch-first, ask-questions-never kind of galoot. He sometimes comes off as a lovable loser...but never a likable one. **B+** —*Keith Staskiewicz*

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The Kind Worth Killing

Peter Swanson

NOVEL

By Joe McGovern

THE SLENDER, alarmingly beautiful woman in the Heathrow lounge sweeps her long red hair away from her face, crossing and uncrossing her legs as she sips her martini. Her name is Lily, and she's reading Patricia Highsmith. That's a sure sign of trouble, especially for Ted, the corporate-takeover artist who shares a first-class aisle with her and half-drunkenly confesses his desire to kill his unfaithful wife. Lily's reply: "I think you should." That simple recommendation sets in motion a swirly, slippery series of events—*Strangers on a Plane*, you could call it—as Lily agrees to help Ted *and* reveals a backstory that proves she's more than qualified for the job.

That's only the first two chapters. As the thriller slinks smoothly along, Swanson (*The Girl With a Clock for a Heart*) divides the action among four narrators, each one of whom, even the dweeby detective, is repressing a maelstrom of secrets. The sole character who engenders sympathy is a lummox house builder, just far enough past his glory days that he falls under the sinister spell of not one but two femmes fatales. Swanson isn't skilled at distinguishing between the voices—Lily and Ted's wife speak in the same elevated minx tone—but he has a tight, assured grasp on the macabre. Swanson returns several times to an old moss-covered well behind a Connecticut farm, a tranquil site lush with wickedness. A concealed EpiPen makes for a throat-grabbing killing tool. And he slips a malicious zigzag into the book's very last paragraph, a twist that exposes the nerve we all have to be seduced by a murderess. **B+**

SWANSON: JIM FERGUSON

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January 24, 2015
Chateau Marmont, Los Angeles

Entertainment Weekly celebrated the 2015 SAG Awards® Nominees at an exclusive party sponsored by Sexy Hair. More than 400 film and television tastemakers mingled at the Chateau Marmont to music by DJ Michelle Pesce. Attendees included the casts of *Orange is the New Black, Downtown Abbey, Brooklyn Nine Nine, Modern Family, Scandal, How to Get Away with Murder, Game of Thrones,* and more.

1. Terry Crews **2.** Laura Prepon, Natasha Lyonne, and Laverne Cox **3.** Sophie McShera and Joanne Froggatt **4.** Sophie Turner, Maisie Williams, and Sophia Bush with friends **5.** Kathleen Rose Perkins **6.** Matt McGorry, Jessica McNamee, and Jack Falahee **7.** Sexy Hair Touch Up Station

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WEEK OF FEB. 16–FEB. 22

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

MONDAY 2/16

Gotham | 8–9PM | FOX

If you're looking for a serious-minded, Nolanesque deconstruction of Batman's mythos...well, *Gotham* still isn't for you. If, however, you're thoroughly amused by Jada Pinkett Smith fighting to gain control over a destitute colony of mole people, or *Breaking Bad*'s Mark Margolis hamming it up as a sightless seer, or Ben McKenzie realizing that something's amiss at the circus because, and I quote, "the snake does seem to be agitated"—in that case, come sit by me. Bonus: Tonight's episode includes a minimal amount of young Bruce Wayne, television's most solemn little undertaker and *Gotham*'s least appealing character. Second bonus: It also introduces both the couple who will eventually birth Robin the Boy Wonder and a smiling psychopath who might just turn out to be Batman's most fearsome foe—the Joker. **B** —*Hillary Busis*

Mike & Molly

TV | 8:30–9PM | *CBS*

Mike arrests Molly's mother, Joyce, after she refuses to take a Breathalyzer test. "Oh, come on, Mike," Joyce says. "I haven't had any time to study!"

State of Affairs

TV | 10–11PM | *NBC*

SEASON FINALE Now that former CIA asset Omar Fatah (Farshad Farahat) has pulled a Keyser Söze and revealed himself as the real leader of terrorist group Ar Rissalah, tonight's ep finds Charlie (Katherine Heigl) quitting the CIA to track him. "It's Charlie having to make good on her promise to the president," EP Joe Carnahan says. "That means hunting, finding, and killing Fatah." But things are still tricky in the States: Abandoned by her allies, Peyton (Alfre Woodard) must race against the clock to locate the missing suicide vests. —*Natalie Abrams*

Better Call Saul

TV | 10–11PM | *AMC*

Jimmy tries his hardest to prove his client's innocence. "Oh, come on, Mike," he says. "Joyce has barely had any time to study!"

TUESDAY 2/17

Cougar Town | 10:30–11PM | TBS

When a hurricane knocks out most of the town's power, Jules (Courteney Cox) volunteers Gray's Pub to host the local high school's prom...with the whole gang forced to chaperone...with no liquor at the bar. Of course, they still manage to smuggle *some* wine into the party, but mostly everyone stays sober and uses the school dance as a chance to reflect on their own lives. Andy (Ian Gomez) has taken it upon himself to be the evening's defender of dorks, going to Secret Service-like lengths to make sure no one gets bullied the way he did at his own prom. He gets some of the episode's funniest moments, but Laurie (Busy Philipps) becomes the emotional center when she starts worrying about whether she's going out too often to be a good mom. *Cougar Town* is softening up in its final season, but there's still enough vino and mayhem to keep things crackling. **B**

The Theory of Everything

DVD | *MOVIE*

See Eddie Redmayne's lauded portrayal of Stephen Hawking, who we hear is the U.K.'s version of Bill Nye the Science Guy.

Repeat After Me

TV | 8:30–9PM | *ABC*

SERIES DEBUT Ellen DeGeneres' hidden-cam show features celebs pranking people. So if you ever see someone famous on the street, look them in the eye and whisper, "I know *everything*."

Imagine Dragons

ALBUM | *SMOKE + MIRRORS*

It's that band that always plays awards shows when the Killers are unavailable!

Chicago Fire

TV | 10–11PM | *NBC*

Engine 51 experiences a different kind of heat this week when Chief Boden (Eamonn Walker), reeling from his father's death, steps down indefinitely. The new chief doesn't like to play nice, which causes tempers to flare in the firehouse. There is some happiness beyond the drama, though: Sylvie (Kara Killmer) gets a visit from a past rescuee who offers a little bit of relief to an otherwise tension-filled hour. It gives the episode a nice balance—and a segue to a provocative cliff-hanger ending. **B+** —*Taylor Weatherby*

GOTHAM: JESSICA MIGLIO/FOX; MIKE & MOLLY: SONJA FLEMMING/CBS; BETTER CALL SAUL: LEWIS JACOBS/AMC; THE THEORY OF EVERYTHING: LIAM DANIEL; REPEAT AFTER ME: KELSEY MCNEAL/ABC; CHICAGO FIRE: ELIZABETH MORRIS/NBC

*Times are Eastern Standard and subject to change

Illustration by JAMES YAMASAKI

WEEK OF FEB. 16–FEB. 22

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY RAY RAHMAN

WEDNESDAY 2/18

Modern Family

TV | 9–9:31PM | *ABC*

This week's outing includes a guest appearance from magician Penn Jillette, who will perform his most impressive trick yet: getting Sofia Vergara to stop yelling at us.

Arrow

TV | 8–9PM | *THE CW*

Tonight's twist: Malcolm (John Barrowman) orchestrates Slade's (Manu Bennett) escape from A.R.G.U.S.—it's his way of sharpening Thea (Willa Holland) and Oliver (Stephen Amell) into tip-top killers capable of taking down the big baddie Ra's al Ghul (Matt Nable). Slade's underwhelming return nearly dampens an otherwise thrilling hour, which includes a welcome cameo from Tommy (Colin Donnell). The action is strong enough, but the high-stakes family drama is what really keeps things interesting. **B+** —*Keisha Hatchett*

The Mentalist

TV | 8–10PM | *CBS*

SERIES FINALE Patrick Jane (Simon Baker) has been outsmarting murderers and oh-so-gradually healing from the loss of his wife and daughter for seven seasons now. But in tonight's two-hour climax, our billowy-haired hero solves his final case—and maybe even ties the knot. Expect a new serial killer to threaten his nuptials to Teresa Lisbon (Robin Tunney), forcing him to gamble on reprising his old psychic-charlatan persona. Will Jane's tragic past repeat itself? "Fans can expect everything they can hope for and more, including some characters from years past," teases exec producer Tom Szentgyorgyi. "The finale will be deeply satisfying, but it won't be an easy road for Jane." But Jane probably knew that already. —*James Hibberd*

Law & Order: SVU

TV | 9–10PM | *NBC*

Benson is confronted with a harsh truth: She'll never *really* know what Adnan was doing in the Best Buy parking lot that one afternoon.

Empire

TV | 9:01–10PM | *FOX*

Cookie holds nothing back in her bid to take over the company. Does that mean she's been holding things back? Give Taraji P. Henson an Emmy already!

THURSDAY 2/19

Vikings

10–11PM | *HISTORY*

SEASON PREMIERE Still need a reason to pillage this Nordic epic, now entering its third season? Here are five! —*Darren Franich*

It's not just dudes Lagertha (Katheryn Winnick) is one of TV's most compelling, complicated female characters.

But the dudes *are* cool Especially Travis Fimmel as Ragnar, whose far-flung adventures in seafaring are matched only by his wild adventures in facial hair.

It's fast You know those *Game of Thrones* episodes where people stand around planning things? Not here—years fly and rulers fall in the binge-friendly first two seasons.

It has scope... *Vikings* has gone from small villages to kingdoms across the sea in England, and season 3 promises an epic battle in Paris.

And smarts The series shows how a clash of different cultures can create civilization as we know it...or, sometimes, destroy it.

The Odd Couple

TV | 8:30–9PM | *CBS*

SERIES DEBUT Finally, a show that makes *Mixology* look good by comparison.

How to Get Away With Murder

TV | 10–11PM | *ABC*

Racked with guilt, Keating finds herself turning to an unlikely source for help. "Hello, Olivia Pope? My name is Annalise..."

Reign

TV | 9–10PM | *THE CW*

Mary makes a bold move in a bid to reclaim the throne. I'm no history scholar, but I'm pretty sure this means she'll be giving birth to a pair of baby dragons.

Two and a Half Men

TV | 9–10PM | *CBS*

SERIES FINALE After 12 seasons and a lot of turmoil, Chuck Lorre can't end the show the way he'd envisioned early on. "We thought it'd be Alan and Charlie sending Jake off to college," Lorre says with a chuckle. "That didn't quite work out." And while he's staying mum on whether Charlie Sheen will cameo, he does promise we'll have plenty to talk about: "We decided that there was no reason not to go big on the finale. There was no reason to pursue any dignity—we never had any."

MODERN FAMILY: RON TOM/ABC; *ARROW:* CATE CAMERON/THE CW; *THE MENTALIST:* ROBERT VOETS/WARNER BROS./CBS; *LAW & ORDER: SVU:* MICHAEL PARMELEE/NBC; *EMPIRE:* CHUCK HODES/FOX; *THE ODD COUPLE:* SONJA FLEMMING/CBS; *HOW TO GET AWAY WITH MURDER:* MITCHELL HAASETH/ABC; *REIGN:* SVEN FRENZEL/THE CW

Illustrations by JAMES YAMASAKI

Two Men – Half Man = Odd Couple

FRIDAY 2/20

Hot Tub Time Machine 2

MOVIE | R | 1 HR., 33 MINS.

What do Rob Corddry, Craig Robinson, and Clark Duke do in their time-traveling sequel? Take our quiz to find out:

(A) **Murder the future versions of themselves, all of whom are played by Bruce Willis**

(B) **Rip off musicians by releasing their songs before they do**

(C) **Fall in love with the beautiful man from *Outlander***

(D) **Attend their parents' prom and, along the way, invent rock & roll**

Answer: B

Shark Tank

TV | 9–10:01PM | *ABC*

Tonight's episode revolves around ideas that contestants came up with while in college. It'll be an exciting contest between the apple bong and the soda-can bong.

McFarland, USA

MOVIE | PG | 2 HRS., 9 MINS.

Kevin Costner (*Dances With Wolves, Black or White*) trains a team of Latino runners, proving once again that he's our nation's best hope at healing race relations.

Bagboy

TV | 12:30–1AM | *ADULT SWIM*

John C. Reilly's Dr. Steve Brule airs an old special that had been "shelved for substandard quality." That's Adult Swim code for "must watch."

SATURDAY 2/21

2015 Film Independent Spirit Awards

TV | 5–7:30PM | *IFC*

Happy almost Oscars! Kristen Bell and Fred Armisen host the film world's version of a tailgate party, complete with a keg full of Sofia Coppola's sparkling wine.

That Metal Show

TV | 9–10PM | *VH1 CLASSIC*

SEASON PREMIERE TV's raddest late-night hard-rock talk show returns with guest Geddy Lee of Rush. Mark your calendars, unmarried uncles of America.

The Musketeers

TV | 9–10:15PM | *BBC AMERICA*

A renowned astronomer invites the royal household over to watch a solar eclipse. Wait, just how old *is* Neil deGrasse Tyson?

SUNDAY 2/22

The Oscars | 8:30–11:30PM | ABC

You know who everyone's favorite person at the Oscar party is? The know-it-all! Be that guy with our handy, thoroughly fact-checked rundown of what to expect at this year's ceremony.

→ **John Travolta** will publicly apologize for mispronouncing Lupita Nyong'o's name as "Adele Dazeem" last year.

→ For every award *Whiplash* wins, **J.K. Simmons** will go on stage and punch Miles Teller in the face.

→ According to industry sources, host **Neil Patrick Harris** will bring all three of his names to the ceremony.

→ Keep a close eye on the In Memoriam montage, which will feature **Johnny Depp**'s reputation.

→ **Travolta** will offer a second apology for having said "Lupita Nyong'o" when he really meant to say "Idina Manzielstein."

Looking

TV | 10–10:30PM | *HBO*

Patrick tries to be the "fun gay" at the party by dressing up as his favorite videogame character. Because nothing livens up a party more than a paperboy!

Downton Abbey

TV | 9–10PM* | *PBS*

Mrs. Patmore receives an unexpected surprise. Let's hope it's a Whole Foods gift card. *check local listings

The Walking Dead

TV | 9–10PM | *AMC*

Or as Chris Hardwick calls it: $$$$.

TWO AND A HALF MEN: SONJA FLEMMING/CBS (2); *THE ODD COUPLE*: MONTY BRINTON/CBS; *HOT TUB TIME MACHINE 2*: STEVE DIETL; *SELMA*: ATSUSHI NISHIJIMA; *LOVE IS STRANGE*: JEONG PARK; *THAT METAL SHOW*: COLIN DOUGLAS GRAY/VH1; *THE MUSKETEERS*: BBC; *LOOKING*: JOHN P. JOHNSON/HBO; *DOWNTON ABBEY*: © NICK BRIGGS/CARNIVAL FILMS 2014 FOR *MASTERPIECE*; *THE WALKING DEAD*: FRANK OCKENFELS 3/AMC

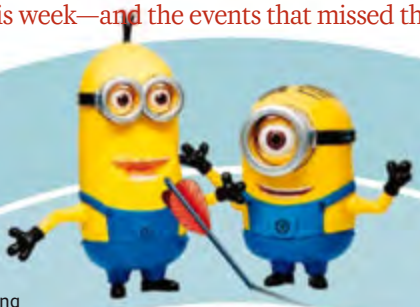
The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

It's time to play the music! It's time to light the lights!

Exclusive first look at *The Worst Exotic Marigold Hotel*

Rosie announces she's leaving *The View* after someone accidentally told her she was on it.



Minions and *Star Wars* expected to lead the year in toy sales, Christmas resentment.

Madonna showed her butt. Six more weeks of winter!

What the Beck?!

Call us old-fashioned, but we'll stick to the original.

Sweet dreams are made of this (Grammy performance).

Mean Girls videogame coming to iOS, already the last good videogame Lindsay Lohan's been in.

Damn, I wish I was your Lamaze teacher: Sophie B. Hawkins pregnant at 50.

NBC to test *Chicago Medical* spin-off, with plans to roll out *Chicago DMV*, *Chicago Dental*, and *Chicago Trader Joe's* through 2018.

Baz Luhrmann making Netflix musical series, because *Smash* wasn't nearly spectacular spectacular enough.

Please, do tell us more about this whole *Kingsman* thing.

Target selling *Fifty Shades of Grey* sex toys. So Target now has *literally everything*.

Breaking: Three *Happy Endings* alums are now available. And we don't mean for brunch.

The freshest thing since flannel and acid-washed denim.

Lionsgate contemplating *Hunger Games* prequel, which is technically just *Hunger*.

PHARRELL, BECK: KEVIN WINTER/WIREIMAGE.COM (2); PRINCE: JOHN SHEARER/INVISION/AP; MADONNA: JASON MERRITT/GETTY IMAGES; ANNIE LENNOX: KEVIN MAZUR/WIREIMAGE.COM; HAWKINS: TODD OREN/WIREIMAGE.COM; HEAD MIRROR: ALAMY; *CHICAGO FIRE*: ELIZABETH MORRIS/NBC; *THE HUNGER GAMES*: MURRAY CLOSE/LIONSGATE; *FRESH OFF THE BOAT*: KEVIN FOLEY/ABC; DAMON WAYANS JR.: BARRY KING/FILMMAGIC.COM; ADAM PALLY: GABRIEL OLSEN/FILMMAGIC.COM; ELIZA COUPE: ARAYA DIAZ/WIREIMAGE.COM; *MOULIN ROUGE*: 20TH CENTURY FOX/EVERETT COLLECTION; ROSIE O'DONNELL: MAYER RCF/SPLASH NEWS; SIA: LESTER COHEN/WIREIMAGE.COM

IN 2007, KELSEY SMITH WENT SHOPPING...

SHE NEVER CAME HOME

ONLY THE CAMERA KNOWS THE TRUTH

SEE NO EVIL

NEW SERIES
TUESDAYS 10|9c

ID
INVESTIGATION DISCOVERY

IT IS NOT THE CRITIC
WHO COUNTS;

THE CREDIT BELONGS
TO THE MAN WHO IS
ACTUALLY IN THE ARENA,

WHO STRIVES VALIANTLY;

WHO ERRS, WHO COMES
SHORT AGAIN AND AGAIN;

WHO KNOWS
GREAT ENTHUSIASMS;

WHO SPENDS HIMSELF
IN A WORTHY CAUSE;

WHO AT THE BEST
KNOWS IN THE END

THE TRIUMPH OF
HIGH ACHIEVEMENT,

AND WHO AT THE WORST,

IF HE FAILS,
AT LEAST FAILS
WHILE DARING GREATLY.

Cadillac

DARE GREATLY

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